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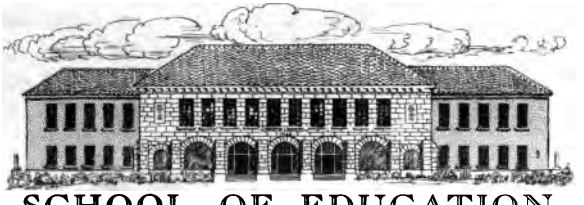

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NATURAL COURSE IN MUSIC

MUSIC READER

NUMBER THREE

BY

FREDERIC H. RIPLEY

PRINCIPAL OF THE BIGELOW SCHOOL, BOSTON

AND

THOMAS TAPPER

INSTRUCTOR IN MUSICAL COMPOSITION AND THEORY. EXAMINER IN THEORY, IN THE AMERICAN COLLEGE OF MUSICIANS

NEW YORK ·:· CINCINNATI ·:· CHICAGO

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NAT. MUS. READ. THREE.

W. P. 12

Preface.

This volume varies in plan from those that preceded it, in such particulars, only, as the development of the subject requires. The advancement already made allows a freer use of selected material; therefore a larger number of songs by the great writers will be found, it being the plan to make the selections as rich and varied as the previous teaching will permit.

Definitions of musical terms appear for the first time. As authorities differ regarding some of these, it may be well to note that Webster's International Dictionary has been used for reference in doubtful cases.

The authors wish to express their thanks for use of copyrighted matter to The Century Co. and the author (Julia C. Dorr), for poem on page 9; to G. Schirmer, for songs (by J. Arnoud) on pages 47, 74, and 84; to Charles Scribner's Sons; and to Houghton, Mifflin & Co., for poem (by Henry W. Longfellow) on page 123.

Directions.

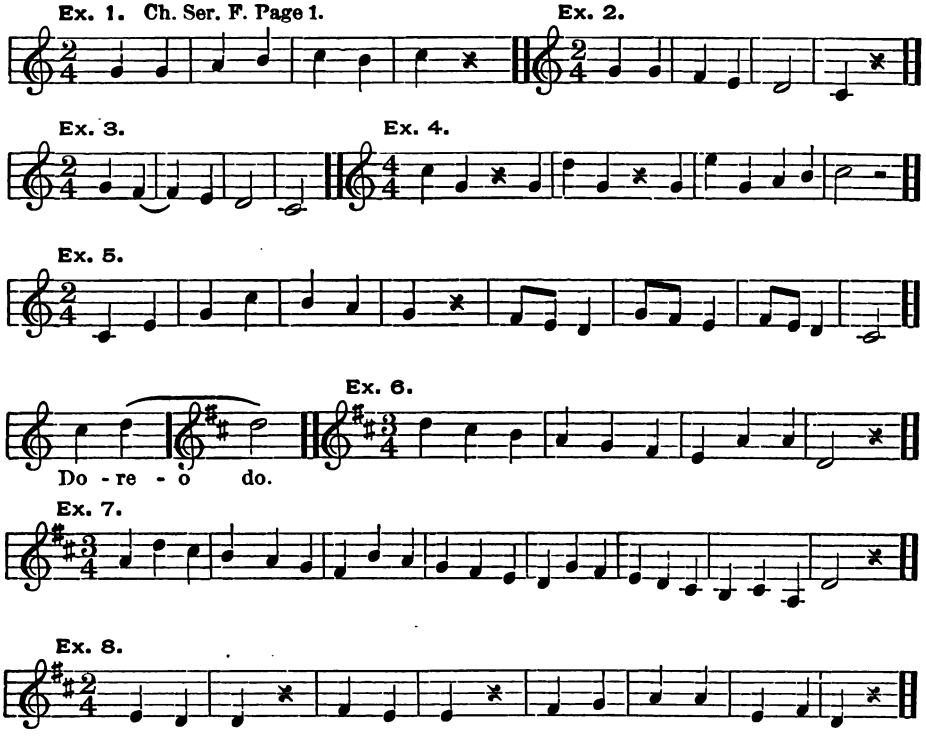
The teaching of this volume is presented in Chart Series F, practice from which should precede each lesson in this book. Review Sections I and II should now be given with fuller musical effect, and not used merely as a test for sight reading.

"The tone should always be soft, flexible, and entirely free from harsh nasal sounds. The movement should be free, with marked, but not excessive accents. The exercise should be spirited but short. Children should not sing more than fifteen minutes at a time.

"The position should be erect, natural, and easy.

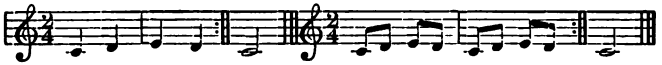
"The teacher should have the proper quality of tone clearly in mind, and when this quality is produced, she may feel sure that the children are not injuring the voice."

The Vocal Drill Exercises which now appear have for their object not only the cultivation of clear and rapid enunciation, purity of tone, ear perception, and a keener sense for rhythm, but are used to present difficulties in minor and chromatic work. They should, therefore, be studied with great care, and practiced until mastered.

SECTION I.

STAFF. CLEF. | BAR. MEASURE. || DOUBLE BAR.

♩ QUARTER NOTE. 𝄽 QUARTER REST. $\frac{2}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, METER SIGNATURES.

Vocal Drill.

Ex. 9.

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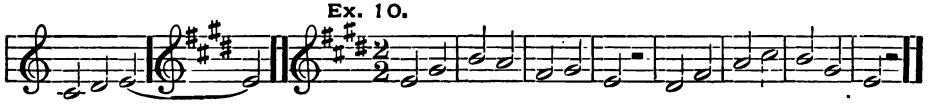
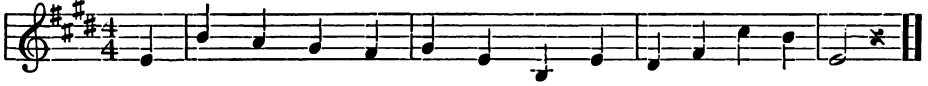

Do re mi - 1 - o do.

Ex. 11. Ch. Ser. F. Page 3.

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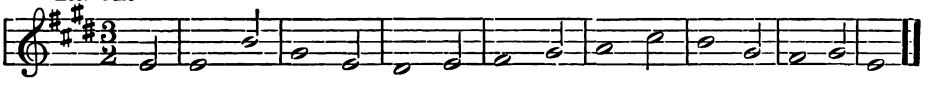
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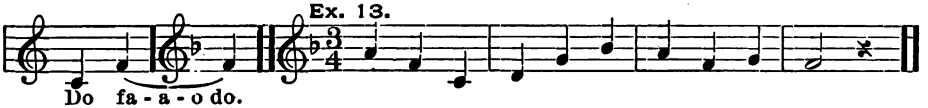
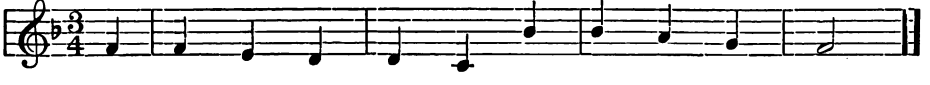

Do fa - a - o do.

Ex. 14.

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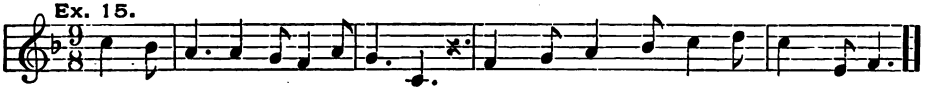
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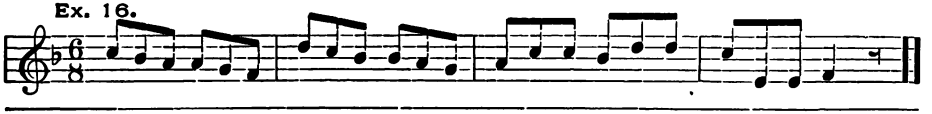
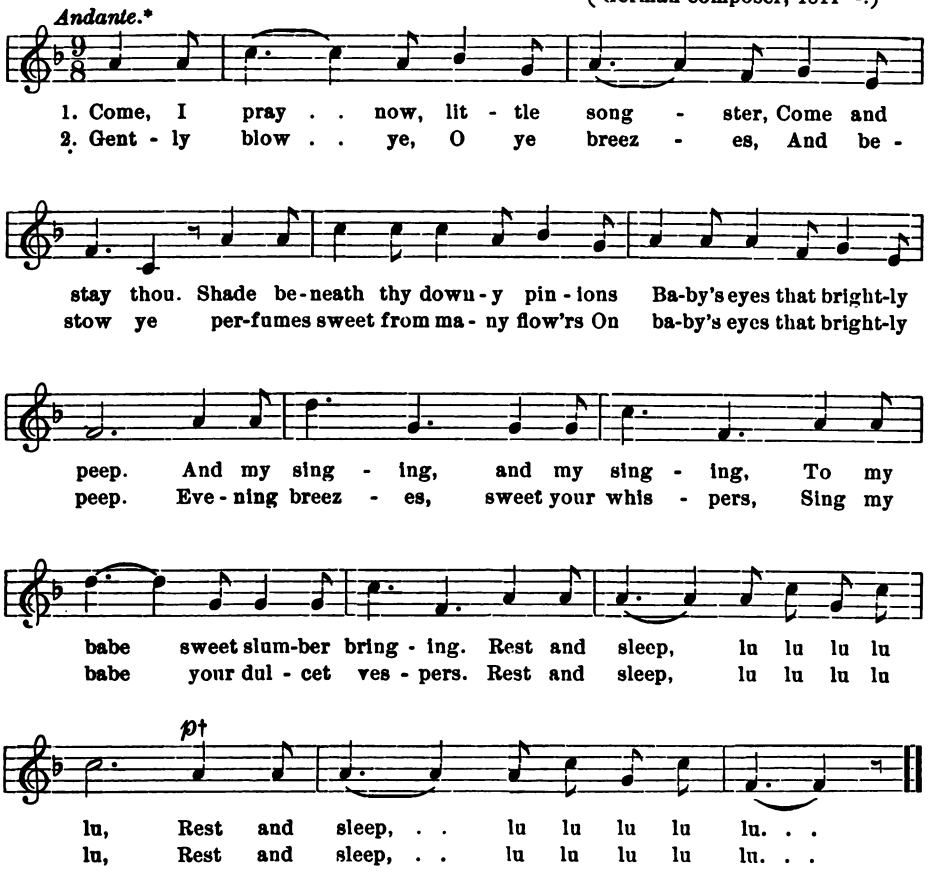

STAFF. CLEF. SHARP. FLAT. KEY SIGNATURES. $\frac{2}{4}$, $\frac{2}{2}$, $\frac{4}{4}$, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{9}{8}$, $\frac{6}{8}$, METER SIGNATURES. HALF NOTE. HALF REST. REPEAT.

The meter signature gives the note value required for each full measure. The key signature indicates the position of do.

No. 1. Cradle Song.

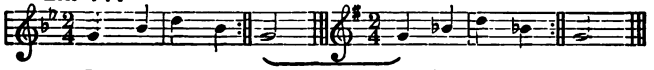
Music by W. TAUBERT.
(German composer, 1811—.)

Andante.*
1. Come, I pray . . now, lit - tle song - ster, Come and
2. Gent - ly blow . . ye, O ye breez - es, And be -
stay thou. Shade be-neath thy down-y pin-ions Ba-by's eyes that bright-ly
stow ye per-fumes sweet from ma- ny flow'rs On ba-by's eyes that bright-ly
peep. And my sing - ing, and my sing - ing, To my
peep. Eve-ning breez - es, sweet your whis - pers, Sing my
babe sweet slum-ber bring - ing. Rest and sleep, lu lu lu lu
babe your dul - cet ves - pers. Rest and sleep, lu lu lu lu
p†
lu, Rest and sleep, . . lu lu lu lu lu. . .
lu, Rest and sleep, . . lu lu lu lu lu. . .

---

* Andante (Italian), from the word *Andare*, meaning to go. In music the word means that the music shall be taken slowly, moderately.

† *p*, Abbreviation of the Italian word *Piano*, meaning softly. A passage marked *p* is to be sung softly.

Vocal Drill.

Ex. 17.

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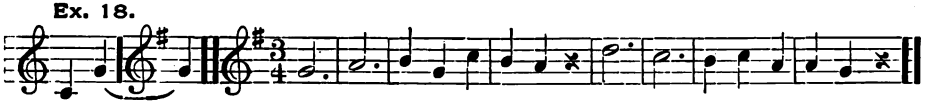
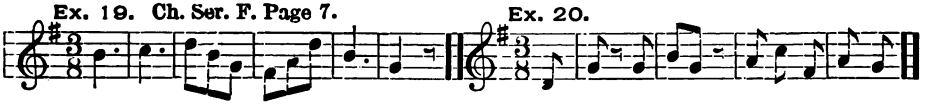
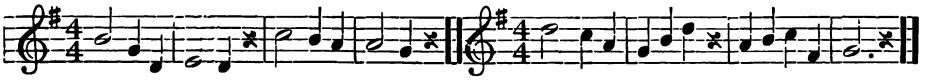
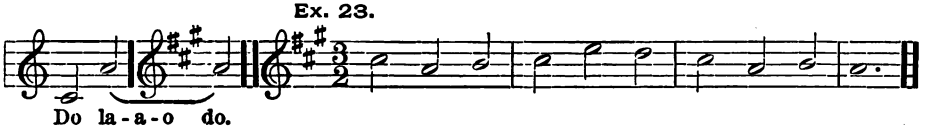

Ex. 19. Ch. Ser. F. Page 7.

Ex. 20.

Ex. 21.

Ex. 22.

Ex. 23.

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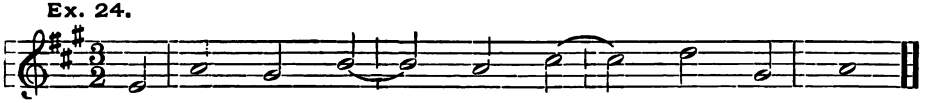

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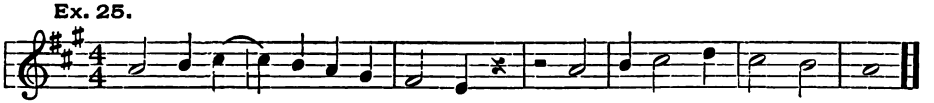
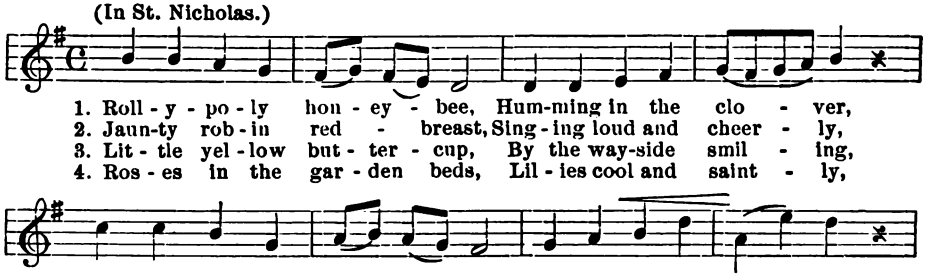

Ex. 26.

♩· Dotted Quarter Note. ♩· equals ♩♪ or ♪♪♪

𝅗𝅥· Dotted Half Note. 𝅗𝅥· equals 𝅗𝅥𝅗𝅥 or 𝅗𝅥𝅗𝅥𝅗𝅥

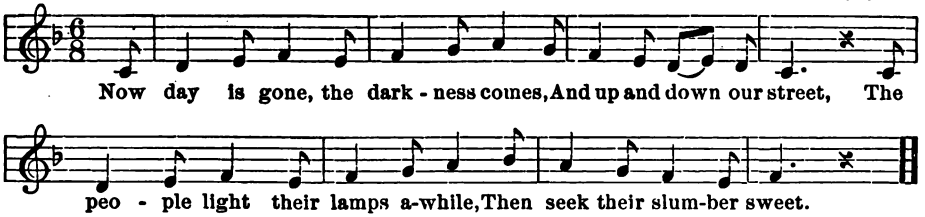
No. 2. A Summer Song.

Words by JULIA C. DORR. (In St. Nicholas.)

Music Contributed.

1. Roll - y - po - ly hon - ey - bee, Hum-ming in the clo - ver,
2. Jaun-ty rob-in red - breast, Sing-ing loud and cheer - ly,
3. Lit - tle yel-low but - ter - cup, By the way-side smil - ing,
4. Ros - es in the gar - den beds, Lil - ies cool and saint - ly,
With the green leaves un - der you, And the blue sky o - ver,
From the pink white ap - ple tree, In the morning ear - ly,
Lift-ing up your hap - py face, With such sweets be-guil - ing,
Dar - ling blue-eyed vi - o - lets, Pan-sies hood-ed quaint - ly,
Why are you so bus - y, pray, Nev-er still a min - ute,
Tell me, is your mer - ry song Just for your own pleas - ure,
Why are you so gay - ly clad, Cloth of gold your rai - ment?
Sweet peas that like but - ter - flies Dance the bright skies un - der,
Hov - 'ring now a - bove a flower, Now half bur - ied in it?
Poured from such a - ti - ny throat, With-out stint or meas - ure?
Do the sun-shine and the dew Look to you for pay - ment?
Bloom ye for your own de - light, Or for ours, I won - der?

No. 3. Now Day is Gone.

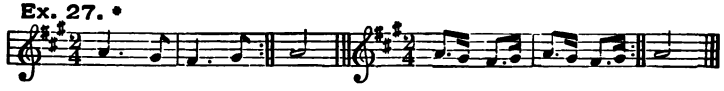
Music Contributed.


Now day is gone, the dark - ness comes, And up and down our street, The
peo - ple light their lamps a-while, Then seek their slum-ber sweet.

When two notes are sung to one word, the notes are united by a slur, thus:

⁀ SLUR. < Increase the tone power.

Vocal Drill.

Ex. 27. *

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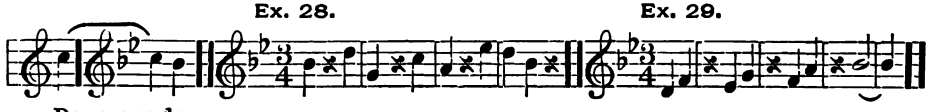
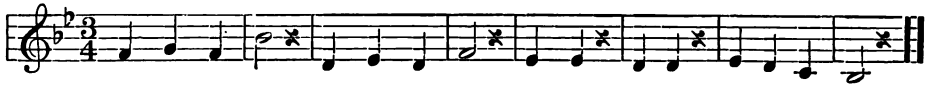

Ex. 29.

Do - o - e re do.

Ex. 30.

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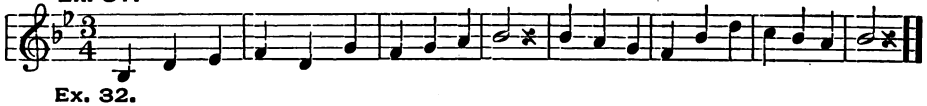
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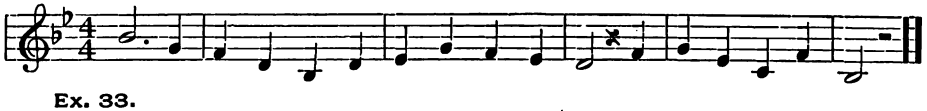
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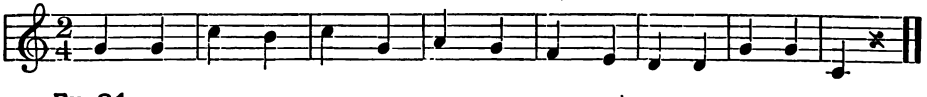
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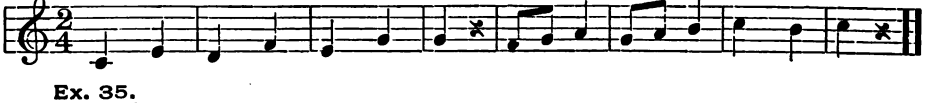
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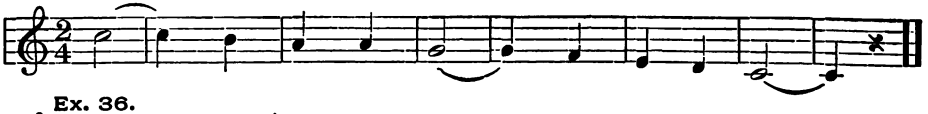

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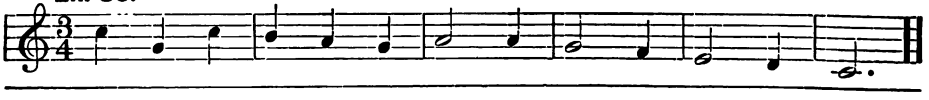


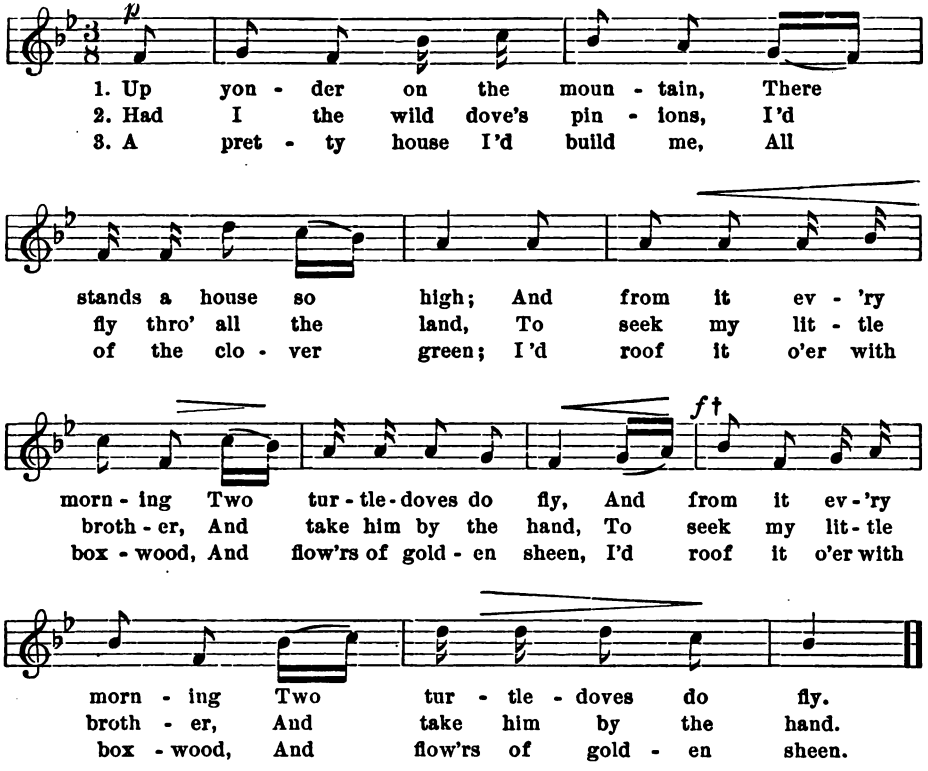
*Chart Series F. Page 3.

KEY SIGNATURE. A dot placed after a note increases its value one half.

No. 4. Up Yonder on the Mountain.

C. Reinecke.
(German composer, 1827—.)

*Andantino.**


p
1. Up yon - der on the moun - tain, There
2. Had I the wild dove's pin - ions, I'd
3. A pret - ty house I'd build me, All
stands a house so high; And from it ev - 'ry
fly thro' all the land, To seek my lit - tle
of the clo - ver green; I'd roof it o'er with
f†
morn - ing Two tur - tle - doves do fly, And from it ev - 'ry
broth - er, And take him by the hand, To seek my lit - tle
box - wood, And flow'rs of gold - en sheen, I'd roof it o'er with
morn - ing Two tur - tle - doves do fly.
broth - er, And take him by the hand.
box - wood, And flow'rs of gold - en sheen.

---

* *Andantino* (Italian), diminutive of *Andante* (See p. 7); somewhat less slowly than *Andante*.

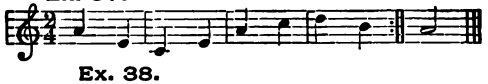
† *f*, Abbreviation of the Italian word *Forte*, meaning strong. Here it means sing loudly. Usually in a passage marked *f* the increase in tone power should be gradual.

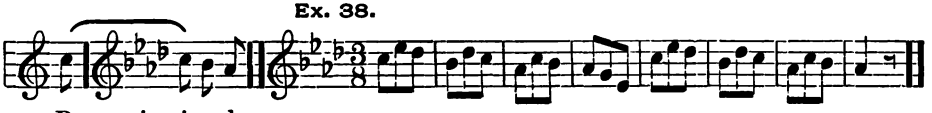
< Increase the tone power.

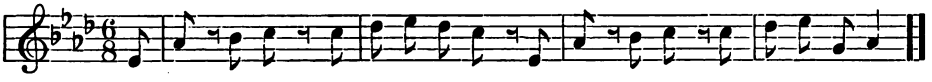
> Decrease the tone power.

Vocal Drill.

Ex. 37.



Ex. 38.

Do - o - l mi re do.

Ex. 39.

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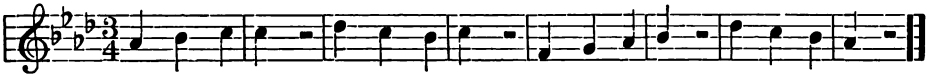
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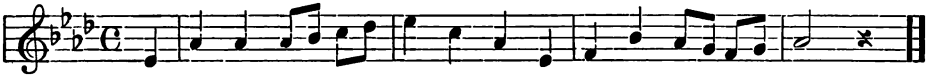
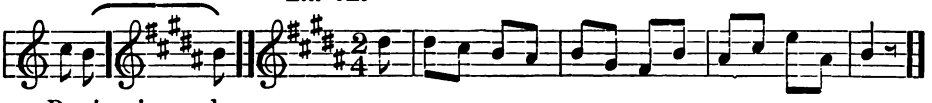
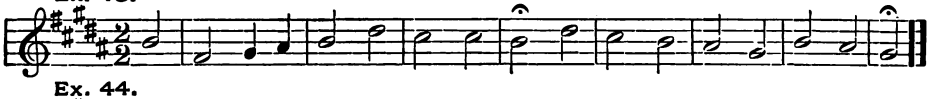
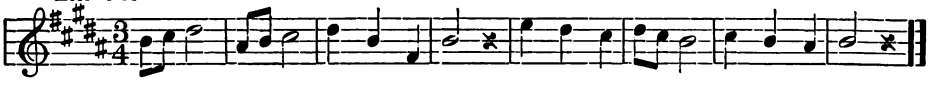

Ex. 42.

Do si - l - o do.

Ex. 43.

1545.



Ex. 44.

Ex. 45.*

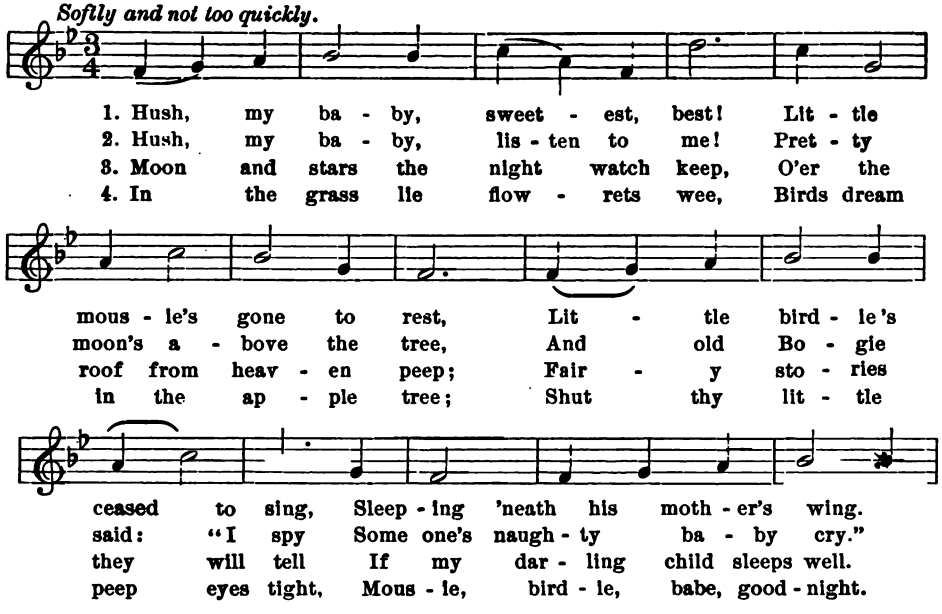
♪ Eighth Note. ⅂ Eighth Rest. 𝄐 Hold. The hold increases the value of a note at least one beat.

*Chart Series F, notes, page 7.

No. 5. Lullaby.

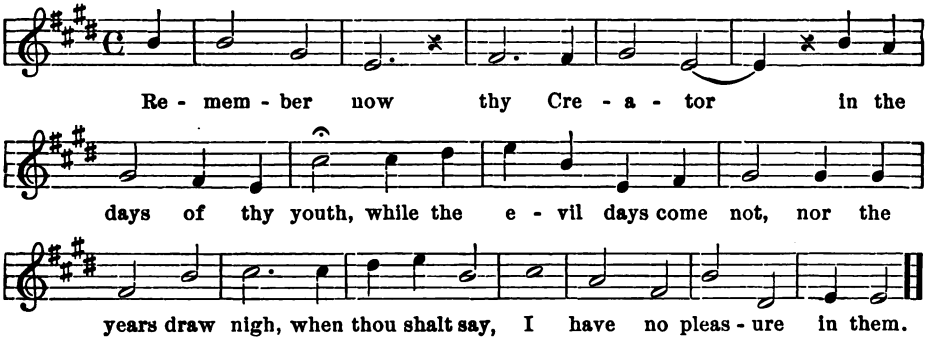
Words from the German of CLAUS GROTH. Music by CAROLINE WINCHERN.

Softly and not too quickly.


1. Hush, my ba - by, sweet - est, best! Lit - tle
2. Hush, my ba - by, lis - ten to me! Pret - ty
3. Moon and stars the night watch keep, O'er the
4. In the grass lie flow - rets wee, Birds dream
mous - le's gone to rest, Lit - tle bird - le's
moon's a - bove the tree, And old Bo - gie
roof from heav - en peep; Fair - y sto - ries
in the ap - ple tree; Shut thy lit - tle
ceased to sing, Sleep - ing 'neath his moth - er's wing.
said: "I spy Some one's naugh - ty ba - by cry."
they will tell If my dar - ling child sleeps well.
peep eyes tight, Mous - le, bird - le, babe, good - night.

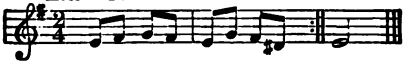
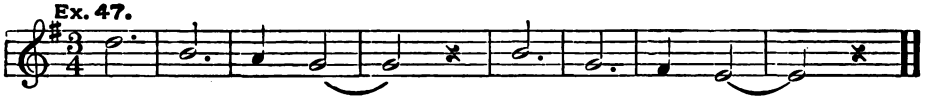
No. 6. Remember now thy Creator.

Ecclesiastes xii: 1.


Re - mem - ber now thy Cre - a - tor in the
days of thy youth, while the e - vil days come not, nor the
years draw nigh, when thou shalt say, I have no pleas - ure in them.

Increase the tone power. HOLD. TIE.

Vocal Drill.

Ex. 46.*

Ex. 47.

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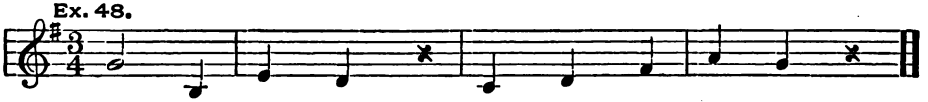
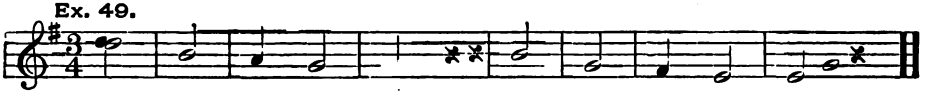

Ex. 49.

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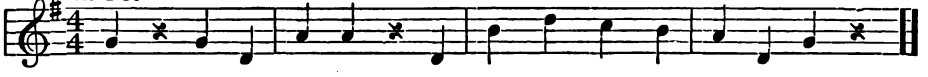
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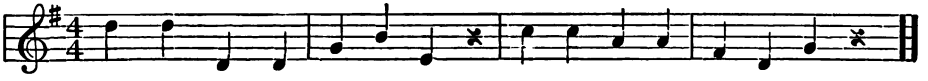
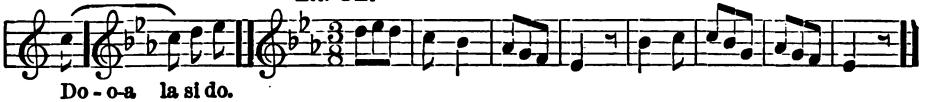
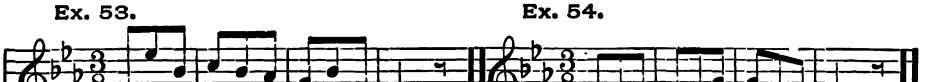
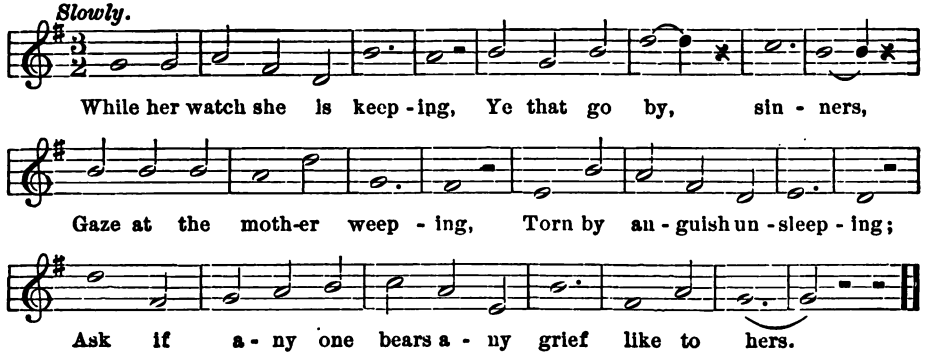

Ex. 52.

Ex. 53.

Ex. 54.

Ex. 55.

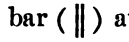
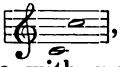
⌣ Tie. Two notes of the same pitch united by a tie are sung as one note having their united value.

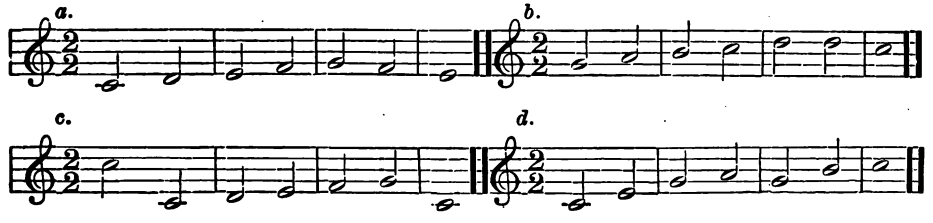
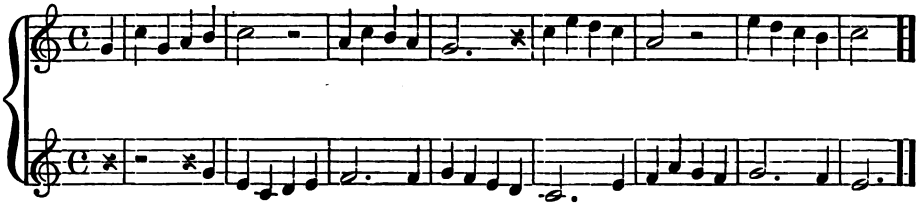
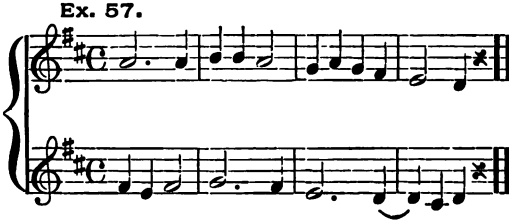
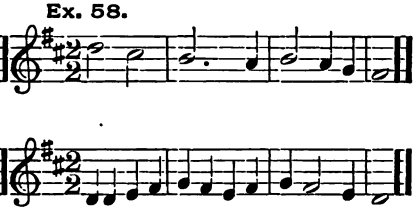
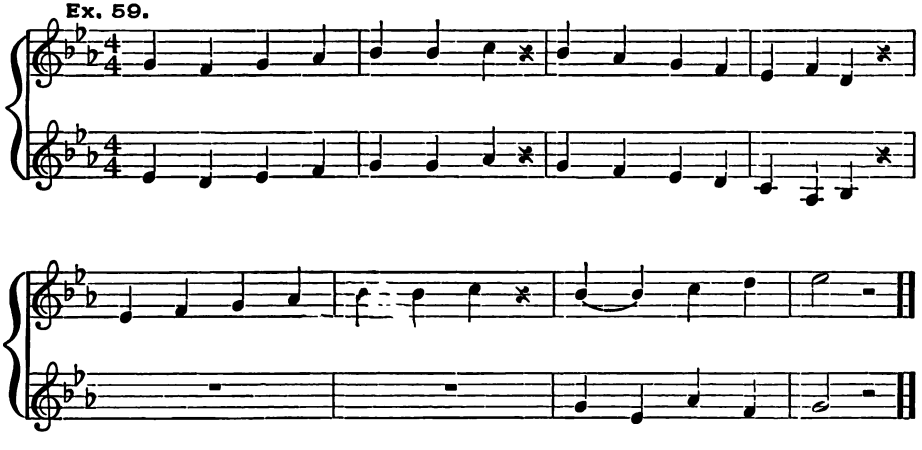
*Chart Series F. Page 4.

No. 7. Choral from "The Redemption."

CHARLES GOUNOD.
(French composer, 1818–1893.)

Slowly.
While her watch she is keep - ing, Ye that go by, sin - ners,
Gaze at the moth-er weep - ing, Torn by an - guish un - sleep - ing;
Ask if a - ny one bears a - ny grief like to hers.

Dictation.

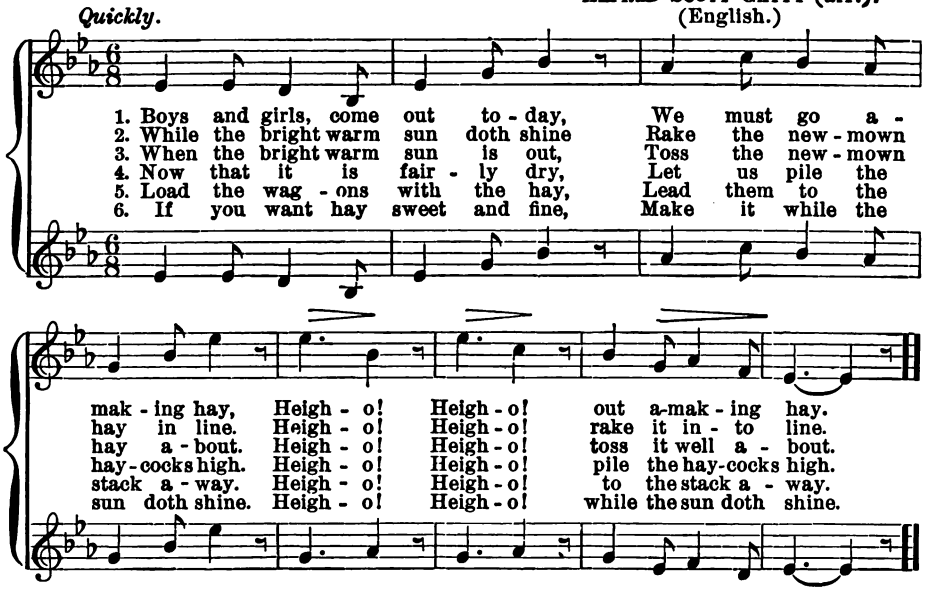
In the Dictation Exercises of this course of study the student is taught to use the signs of the musical language. The process here is the same as in the preceding volumes. The pupil is required to write the clef (𝄞) and the meter signature ($\frac{2}{2}$), to divide each exercise by bars (|) into measures (), and to place the double bar (‖) at the end. The meter of the Dictation work should always be impressed upon the mind by singing a few exercises. Give the place for do  , and sing (with la or loo) or play the following very slowly with pronounced accent on the first tone. The pupils write tone for tone.

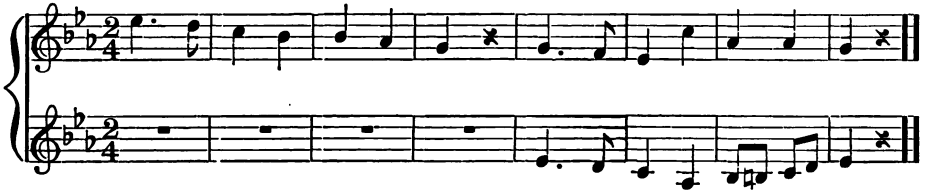
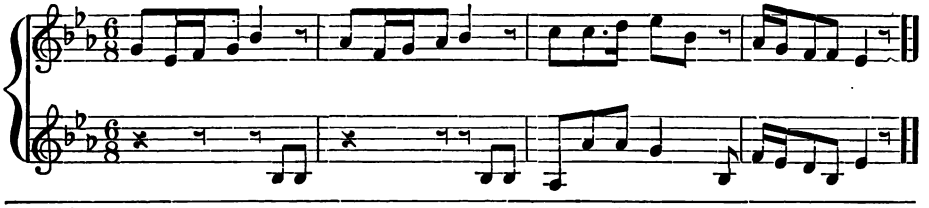
Exercises.

Ex. 56.

Ex. 57.

Ex. 58.

Ex. 59.

C is used to indicate $\frac{4}{4}$ meter. The various meter signatures show the note value of each full measure. The upper figure also shows how many beats should be given in each measure.

No. 8. Hay-making Song.

ALFRED SCOTT GATTY (arr.).
(English.)

Quickly.

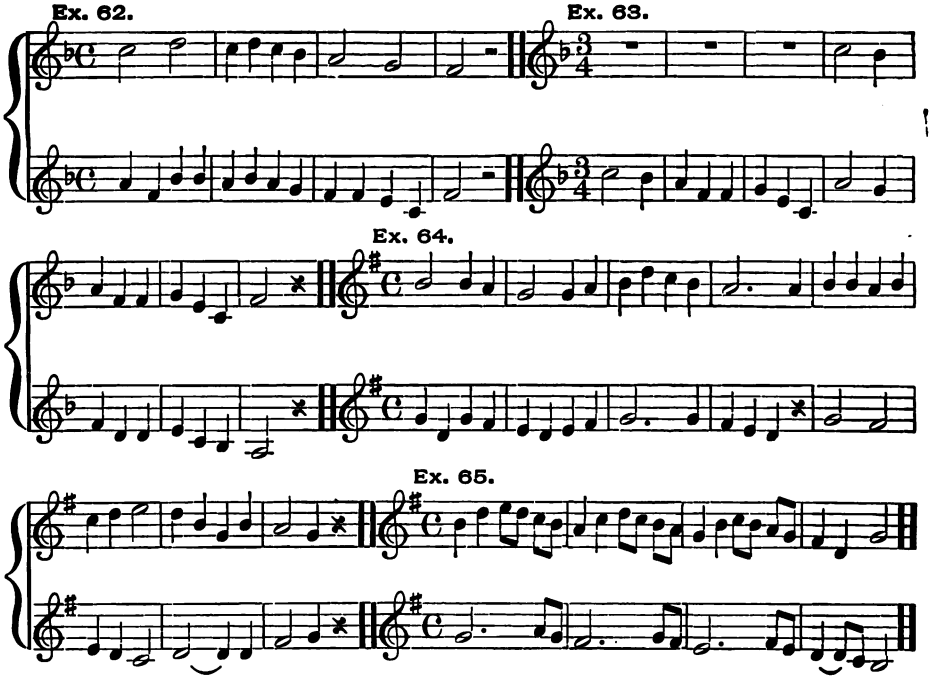

1. Boys and girls, come out to - day, We must go a -
2. While the bright warm sun doth shine Rake the new - mown
3. When the bright warm sun is out, Toss the new - mown
4. Now that it is fair - ly dry, Let us pile the
5. Load the wag - ons with the hay, Lead them to the
6. If you want hay sweet and fine, Make it while the
mak - ing hay, Heigh - o! Heigh - o! out a-mak - ing hay.
hay in line. Heigh - o! Heigh - o! rake it in - to line.
hay a - bout. Heigh - o! Heigh - o! toss it well a - bout.
hay - cocks high. Heigh - o! Heigh - o! pile the hay-cocks high.
stack a - way. Heigh - o! Heigh - o! to the stack a - way.
sun doth shine. Heigh - o! Heigh - o! while the sun doth shine.

Ex. 60.

Ex. 61.

𝅘𝅥𝅯 SIXTEENTH NOTE. 𝄿 SIXTEENTH REST. 𝅘𝅥𝅯. Dotted sixteenth note equals 𝅘𝅥𝅯𝅘𝅥𝅯 or 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯

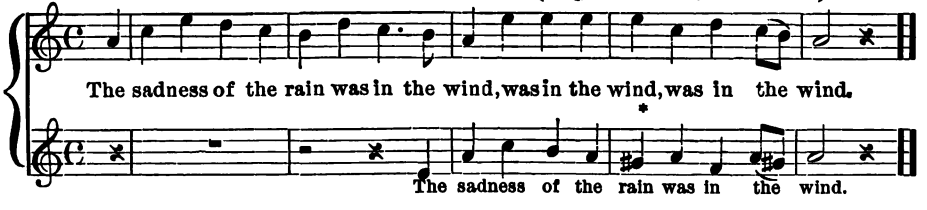
Ex. 62.

Ex. 63.

Ex. 64.

Ex. 65.

No. 9. The Sadness of the Rain.

Words by PERCY BYSSHE SHELLEY.
(English author, 1792–1822.)



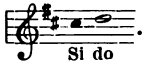
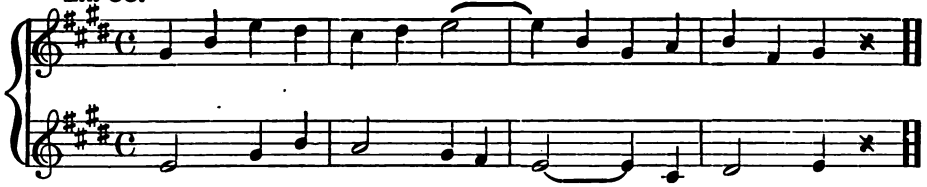
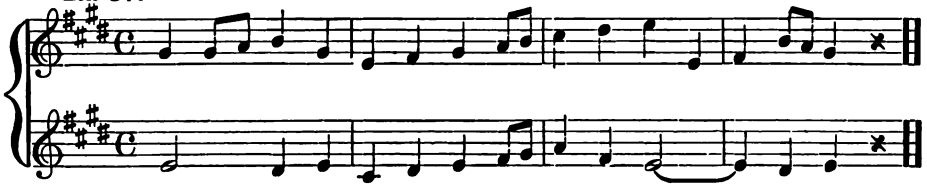
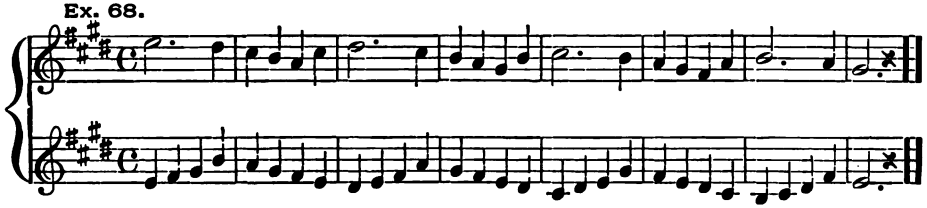
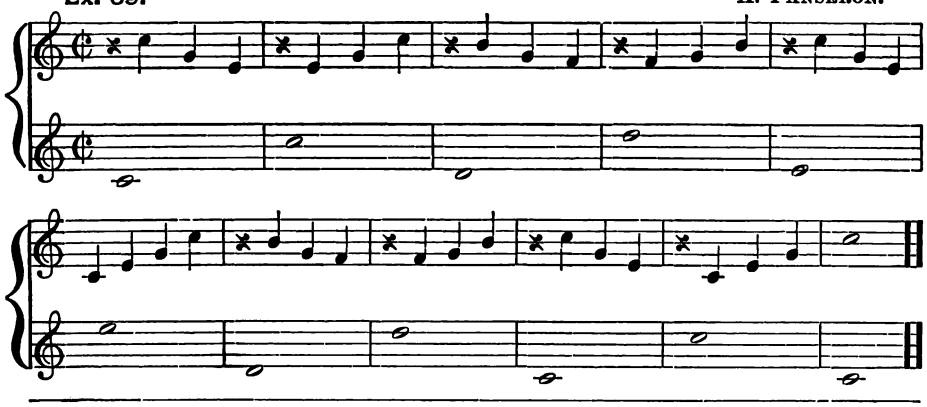
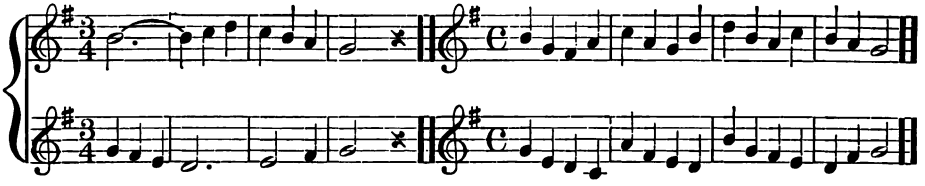
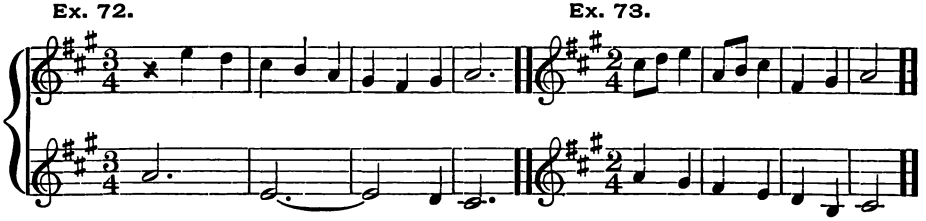
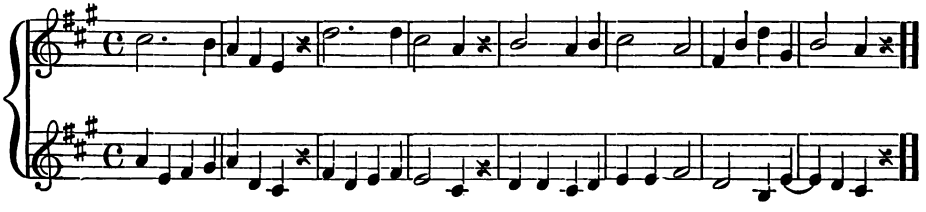
The key signature indicates the position of do. It may consist of sharps (♯) or flats (♭). If the key signature consists of sharps, the one farthest to the right is always placed on si, or seven of the scale. Do is therefore the next note above,

.

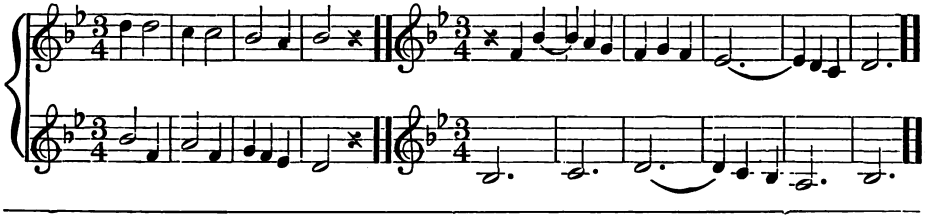
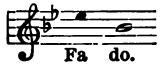
*Chart Series F. Page 4.

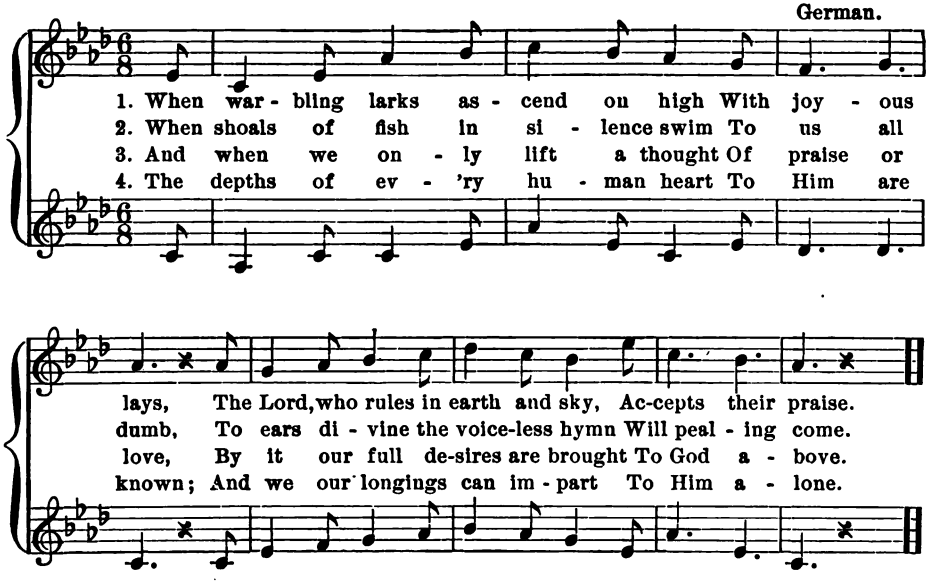
Ex. 66.

Ex. 67.

Ex. 68.

Ex. 69. A. PANSERON.

C is used instead of the $\frac{4}{4}$ meter signature, but when a line is drawn through it, thus (¢), it indicates that there should be *two* instead of four beats to a measure, while the note value remains unchanged.

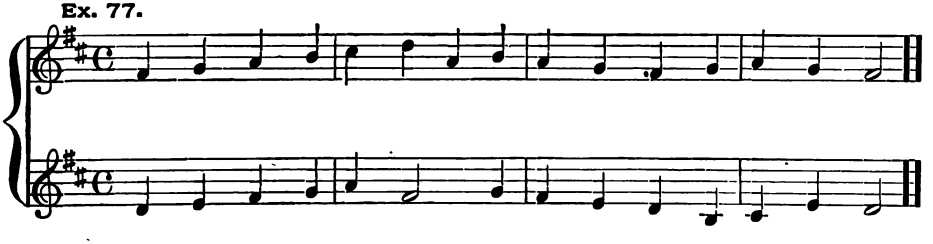
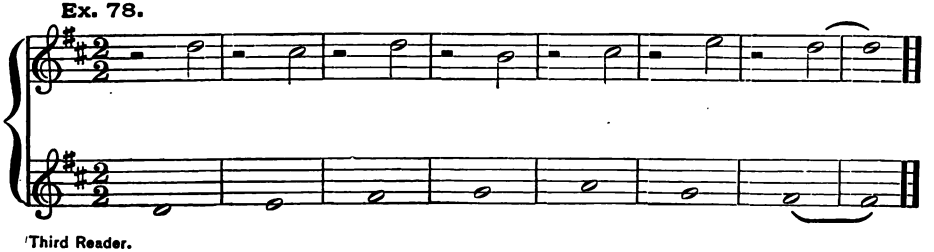
Ex. 70.

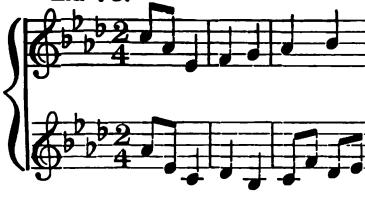
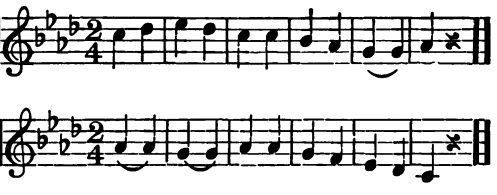
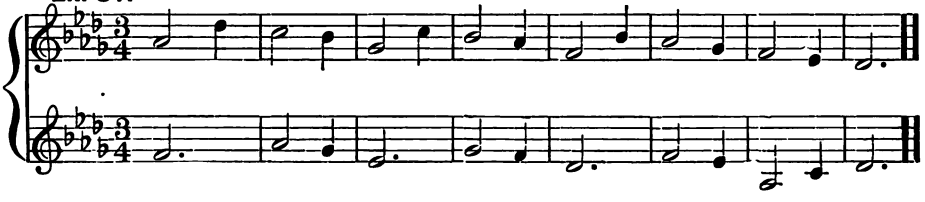
Ex. 71.

Ex. 72.

Ex. 73.

Ex. 74.

Ex. 75.

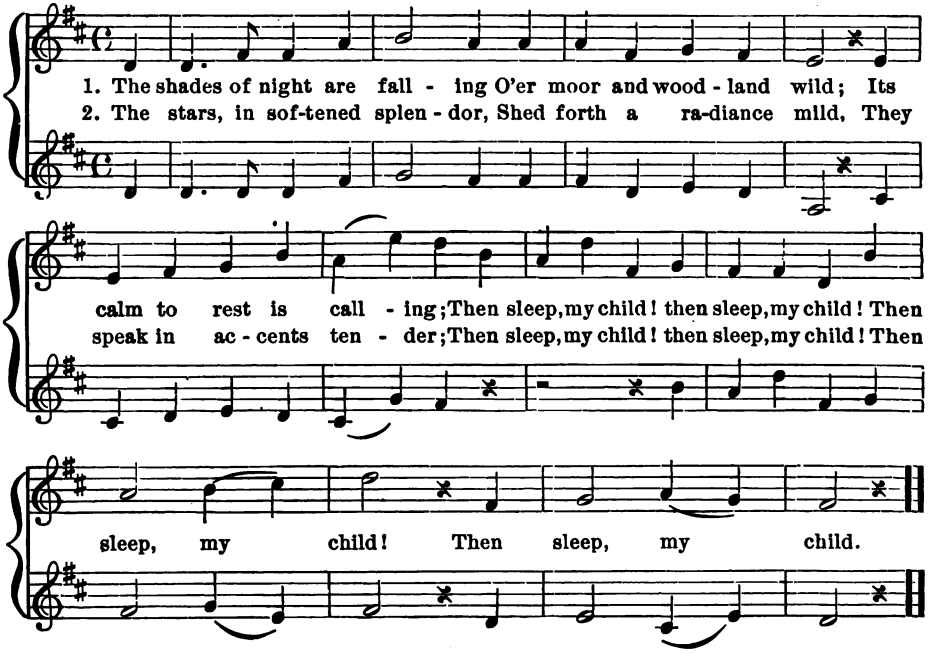
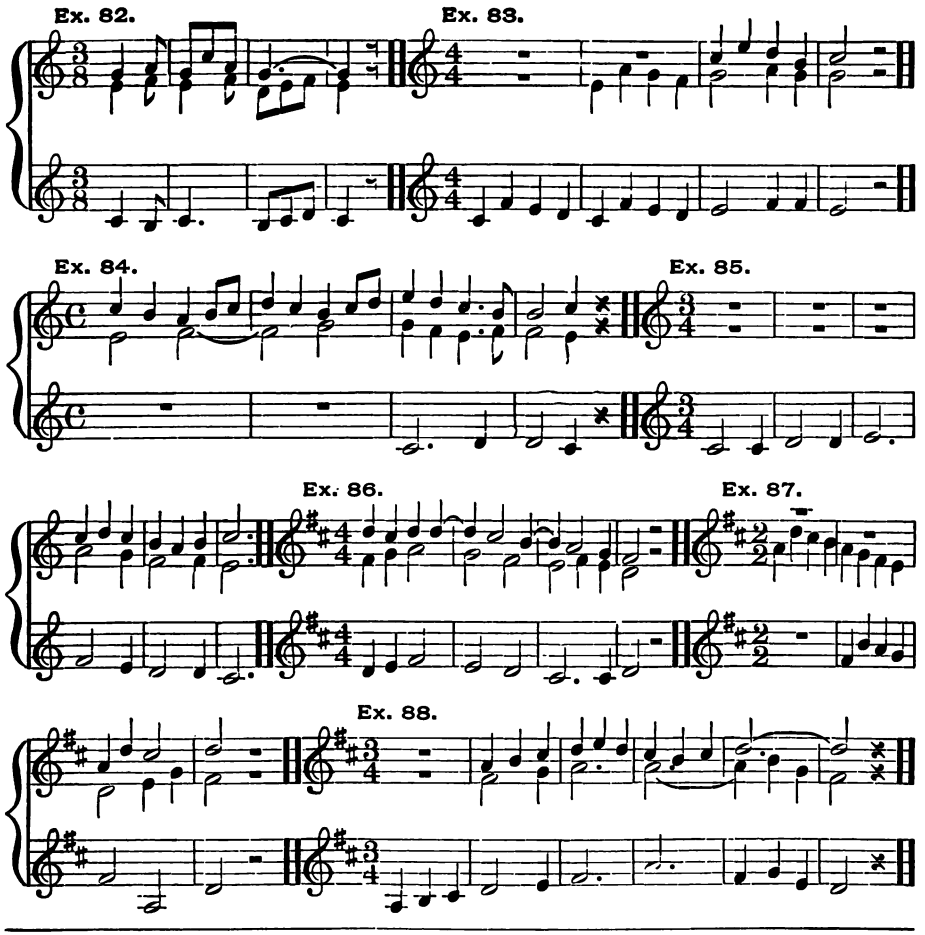
Ex. 76.

When the key signature consists of flats (♭), the flat farthest to the right is always on fa, or four of the scale, from which do is easily found.

No. 10. When Larks Ascend.

German.

1. When war - bling larks as - cend on high With joy - ous
2. When shoals of fish in si - lence swim To us all
3. And when we on - ly lift a thought Of praise or
4. The depths of ev - 'ry hu - man heart To Him are
lays, The Lord, who rules in earth and sky, Ac-cepts their praise.
dumb, To ears di - vine the voice-less hymn Will peal - ing come.
love, By it our full de-sires are brought To God a - bove.
known; And we our longings can im - part To Him a - lone.

Ex. 77.

Ex. 78.

[1]Third Reader.

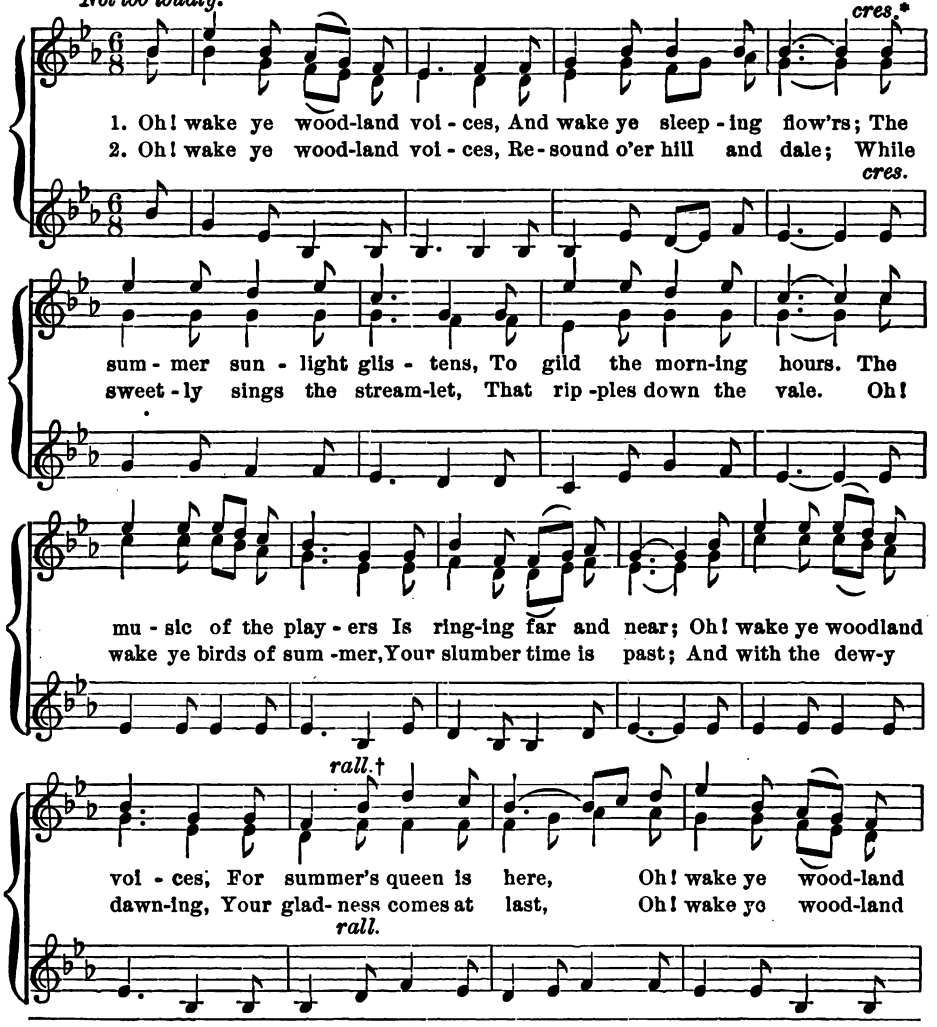
Ex. 79.

Ex. 80.

Ex. 81.

No. 11. The Shades of Night are Falling.

Music by F. GARTH.
(German.)

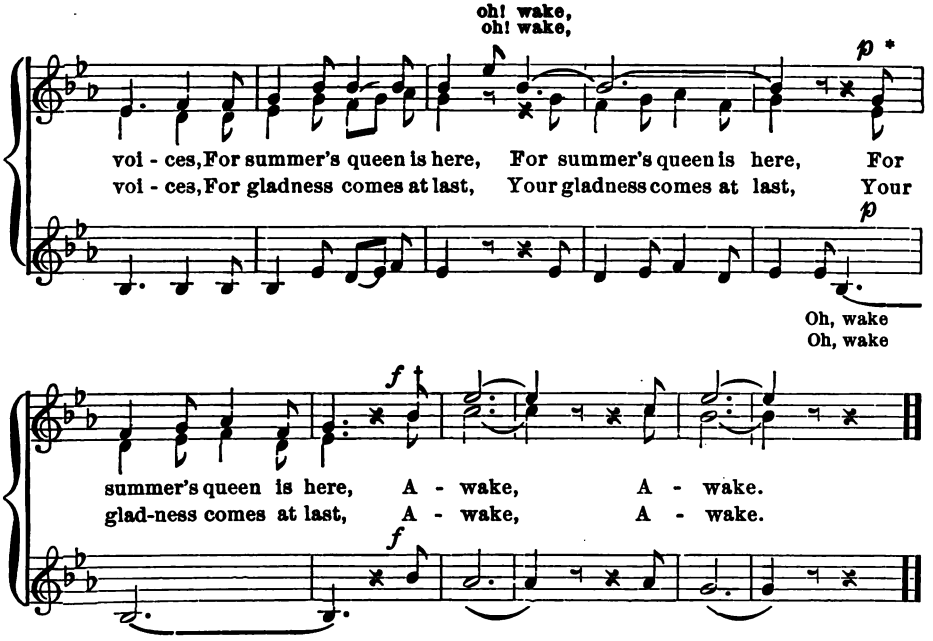

1. The shades of night are fall - ing O'er moor and wood - land wild; Its
2. The stars, in sof-tened splen - dor, Shed forth a ra-diance mild, They
calm to rest is call - ing; Then sleep, my child! then sleep, my child! Then
speak in ac - cents ten - der; Then sleep, my child! then sleep, my child! Then
sleep, my child! Then sleep, my child.

The effect of the different meters is brought out by the accent. In all meters the first note of each measure should be accented. In $\frac{4}{4}$ meter a secondary accent falls on the third beat of the measure. The effect of the secondary accent in $\frac{4}{4}$ meter is illustrated by pronouncing the word com′pro mis′ing, and then counting the beats so as to make the accents correspond with the accents in the word.

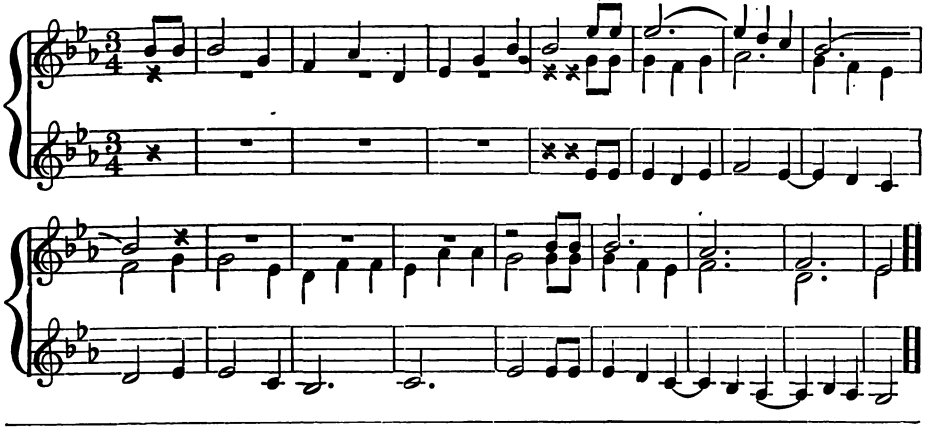
No. 12. Woodland Voices.

Words by AUGUSTA HANCOCK. Music by G. FRANCIS LLOYD.

Not too loudly.

cres.*
1. Oh! wake ye wood-land voi - ces, And wake ye sleep - ing flow'rs; The
2. Oh! wake ye wood-land voi - ces, Re - sound o'er hill and dale; While
cres.
sum - mer sun - light glis - tens, To gild the morn-ing hours. The
sweet - ly sings the stream-let, That rip -ples down the vale. Oh!
mu - sic of the play - ers Is ring-ing far and near; Oh! wake ye woodland
wake ye birds of sum -mer, Your slumber time is past; And with the dew-y
rall.†
voi - ces, For summer's queen is here, Oh! wake ye wood-land
dawn-ing, Your glad- ness comes at last, Oh! wake ye wood-land
rall.

* *Cresc.*, abbreviation of the Italian word *Crescendo*, meaning to increase. Here it means to increase the tone power, like <

† *Rall.*, abbreviation of the Italian word *Rallentando* meaning gradually slower.

oh! wake,
oh! wake,
p *
voi - ces, For summer's queen is here, For summer's queen is here, For
voi - ces, For gladness comes at last, Your gladness comes at last, Your
p
Oh, wake
Oh, wake
f †
summer's queen is here, A - wake, A - wake.
glad-ness comes at last, A - wake, A - wake.
f

Ex. 89.

* *p*, abbreviation for *Piano*, softly.
† *f*, abbreviation of *Forte*, loudly.

Ex. 90.

Ex. 91.

Ex. 92.

Ex. 93.

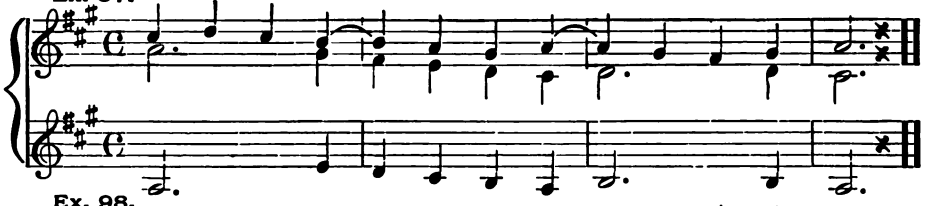
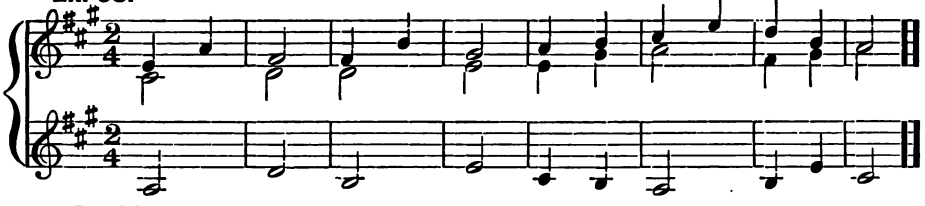
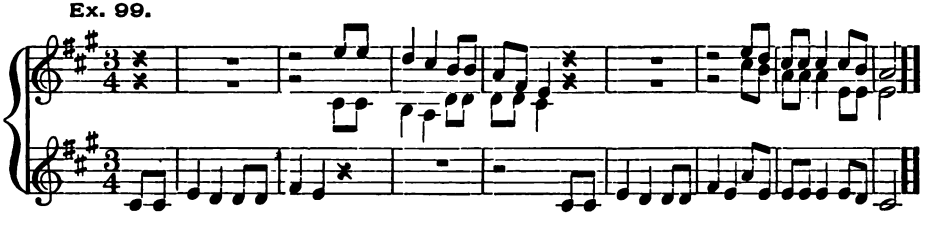
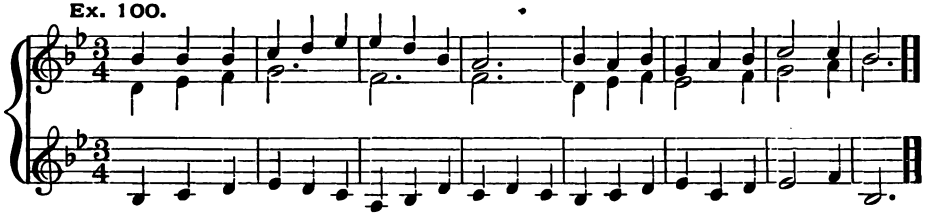
GERMAN, 1697.

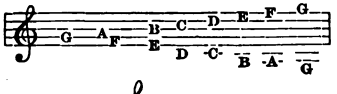
Ex. 94.

Ex. 95.

Ex. 96.

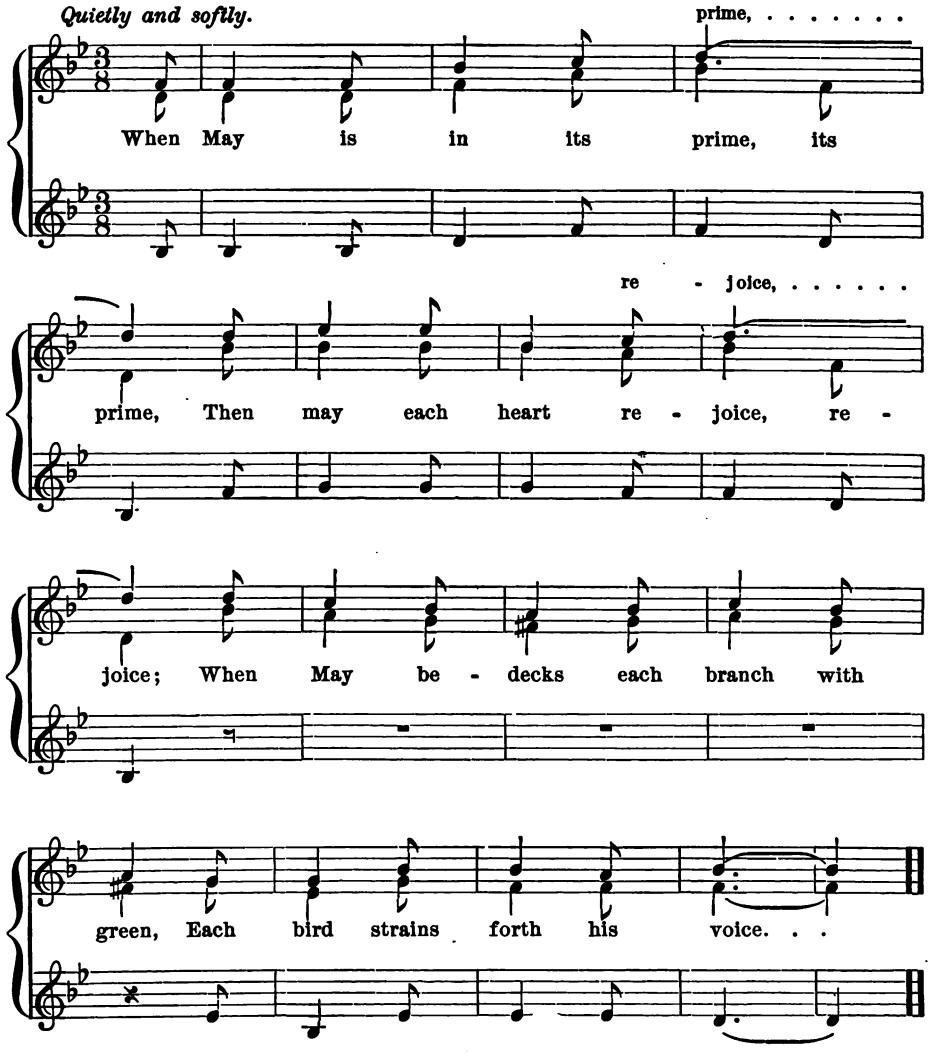
The lines and the spaces of the staff are called staff degrees.

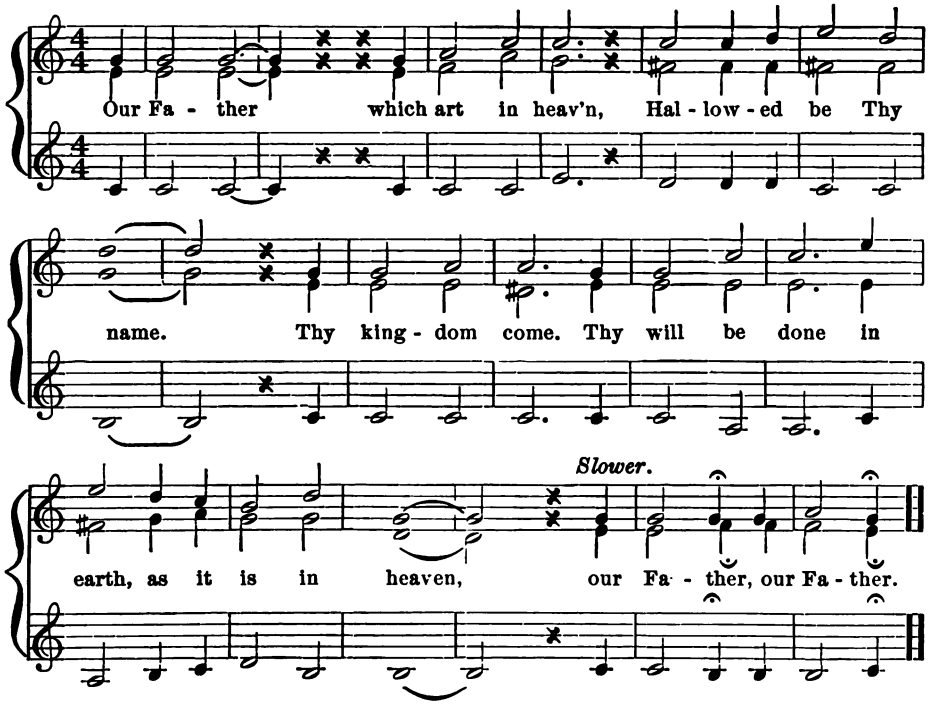
Ex. 97.

Ex. 98.

Ex. 99.

Ex. 100.

The staff degrees are lettered, thus:



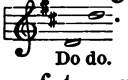
NOTE. The clef fixes the position of a letter on the staff. Thus fixes the position of the letter G, and is called the G clef. This clef is a modified Gothic G. The staff degree which passes through the turn is always known as G: G.

No. 13. May.

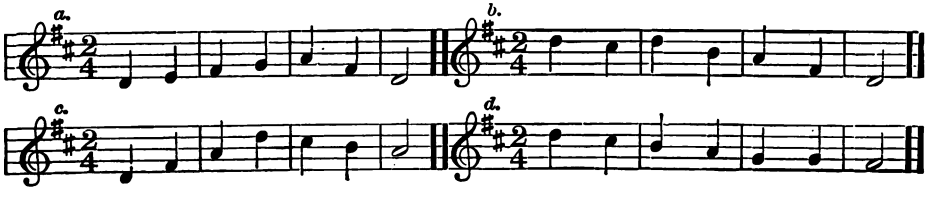
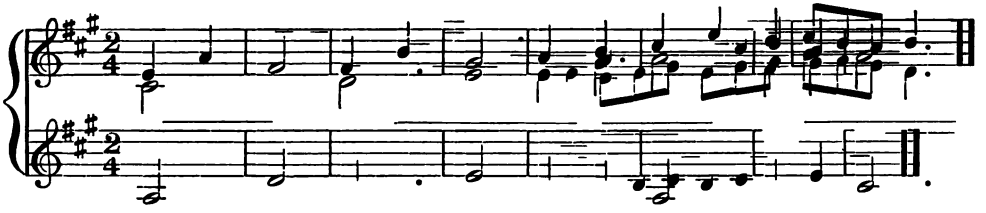
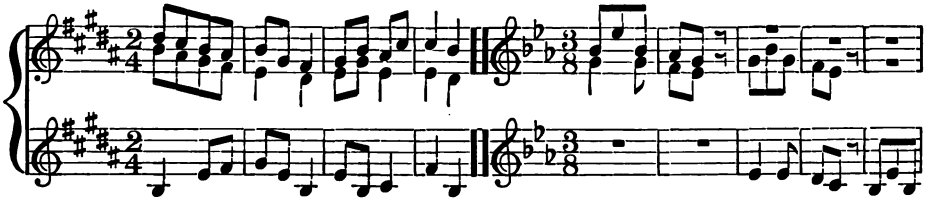
Words by RICHARD EDWARDS.
(English poet, 1523–1566.)

Quietly and softly.
When May is in its prime, its prime, ...
re - joice, ...
prime, Then may each heart re - joice, re -
joice; When May be - decks each branch with
green, Each bird strains forth his voice. . .

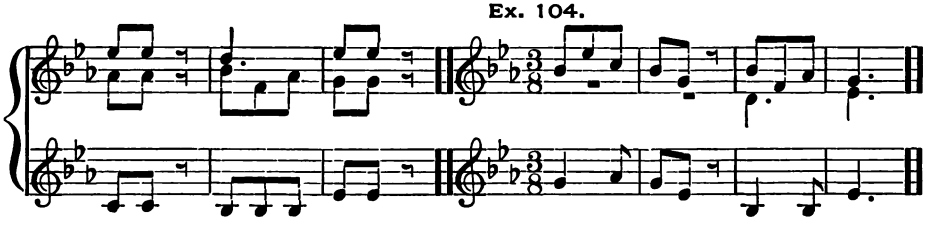
No. 14. The Lord's Prayer.

Our Fa - ther which art in heav'n, Hal - low - ed be Thy
name. Thy king - dom come. Thy will be done in
Slower.
earth, as it is in heaven, our Fa - ther, our Fa - ther.

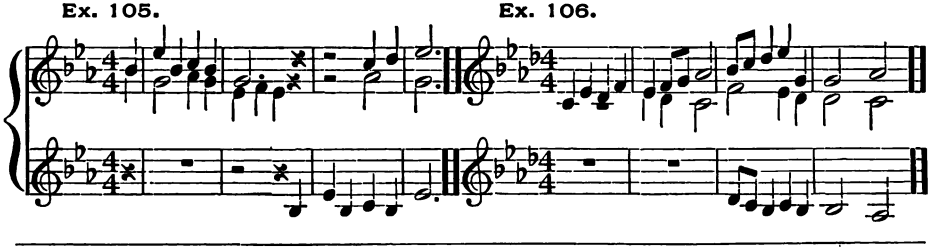
Dictation.

The key is D. The signature is . Do is on the space below the staff and upon the fourth line 

. The meter signature is $\frac{2}{4}$. Each measure must contain the value of two quarter notes ♩ ♩, 𝅗𝅥, etc.

Exercises.

Ex. 101.

Ex. 102.

Ex. 103.

Ex. 104.

Ex. 105.

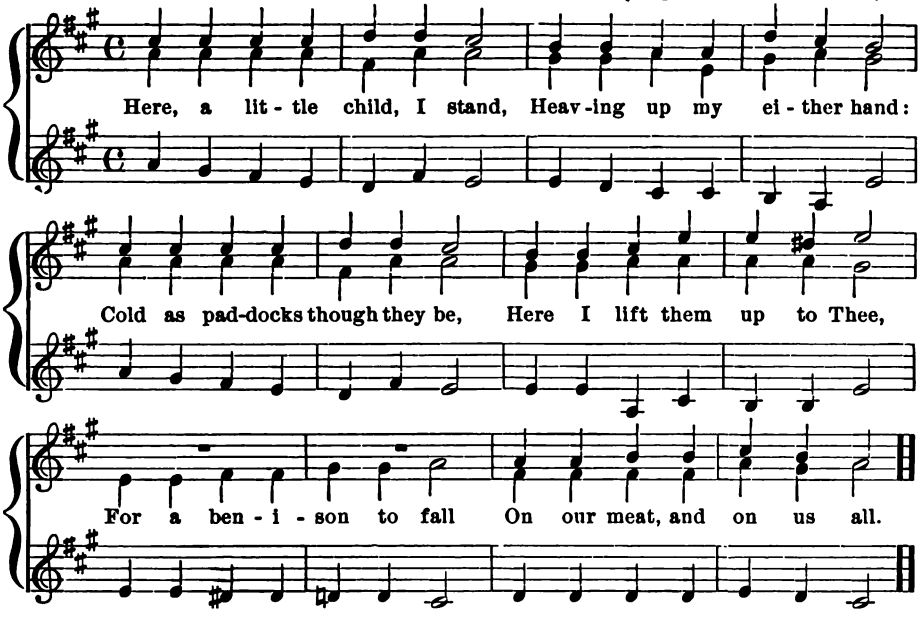


Ex. 106.

Only the first seven letters of the alphabet are used in naming the staff degrees. They begin with A and go to G, then beginning with A again go to another G, and so on. Having, therefore, observed the clef, it is only necessary to know that the letters follow in alphabetical order to enable us to find the letter which applies to any staff degree.

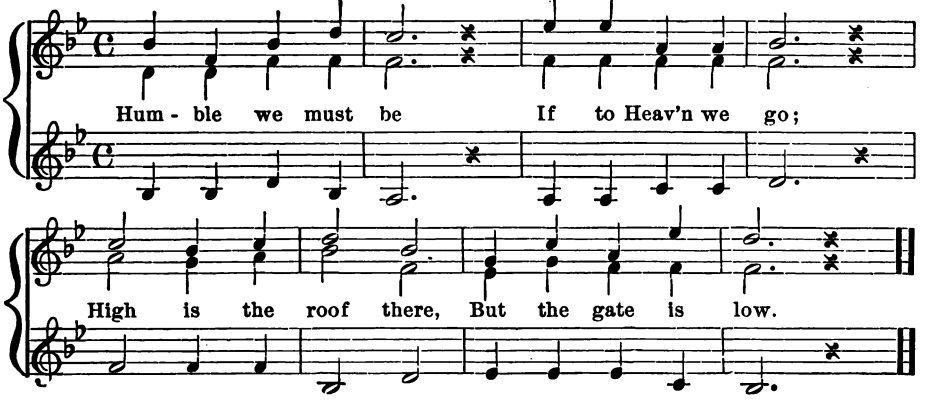
No. 15. Grace before Meat.

Words by ROBERT HERRICK
(English poet, 1591–1674.)


Here, a lit - tle child, I stand, Heav-ing up my ei - ther hand:
Cold as pad-docks though they be, Here I lift them up to Thee,
For a ben - i - son to fall On our meat, and on us all.

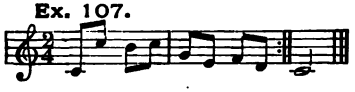
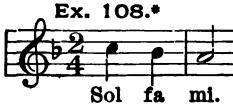
No. 16. To Heaven.

Words by ROBERT HERRICK.
(English poet, 1591–1674.)

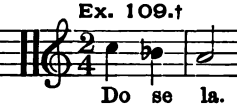


SECTION II.

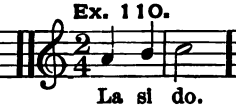
Vocal Drill.

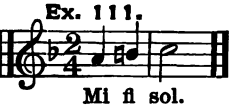
Ex. 107.

Ex. 108.*

Sol fa mi.

Ex. 109.†

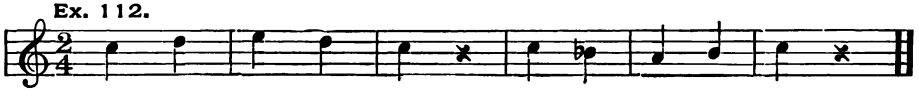


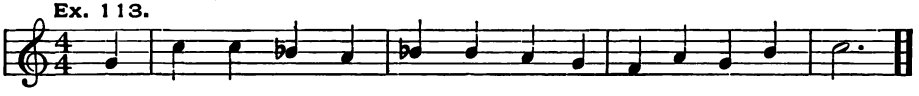
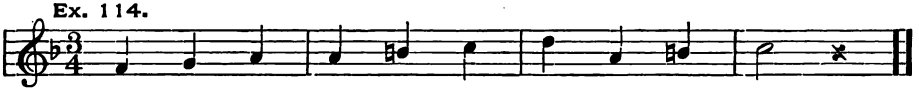
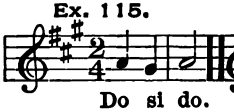
Do se la.

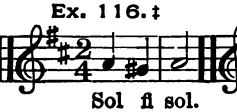
Ex. 110.

La si do.

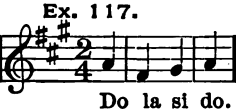
Ex. 111.

Mi fi sol.

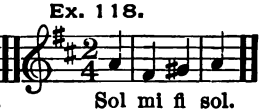
Ex. 112.

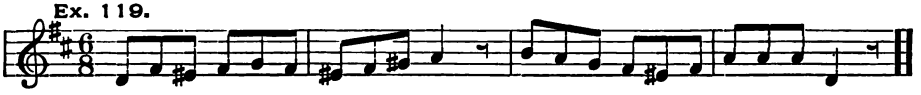
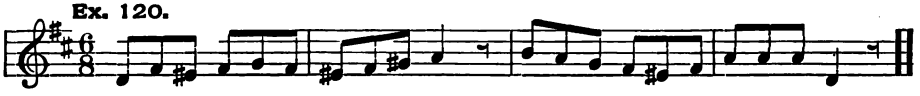


Ex. 113.

Ex. 114.

Ex. 115.

Do si do.

Ex. 116.‡

Sol fi sol.

Ex. 117.

Do la si do.

Ex. 118.

Sol mi fi sol.

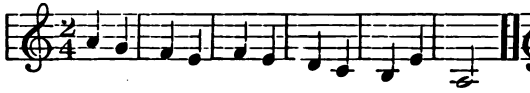
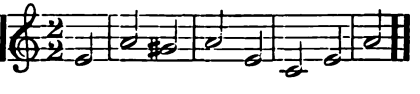
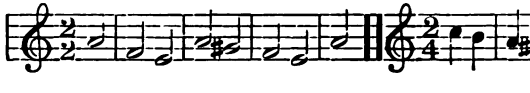
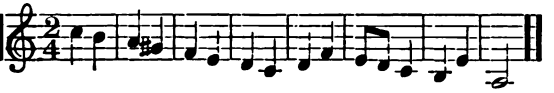
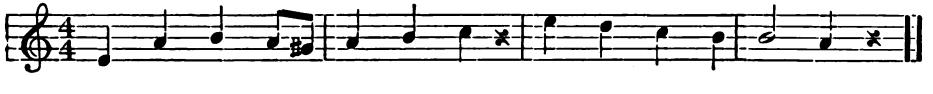
Ex. 119.

Ex. 120.

* Chart Series F. Page 10.

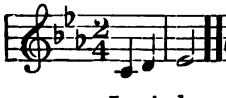
† Chromatic tone, shown by the accidental (♭).

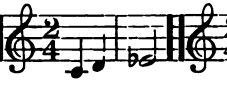
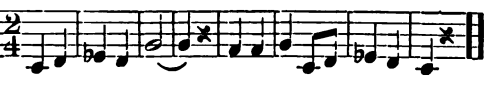
‡ Chromatic tone, shown by the accidental (♯). Such tones were formerly indicated by colored notes, hence *chromatic*, or colored. Hence *chromo*, a colored picture.

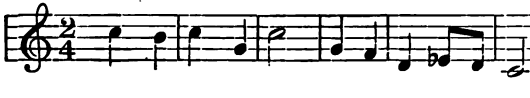
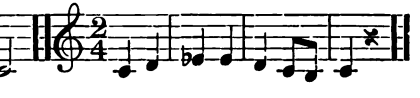
Vocal Drill.

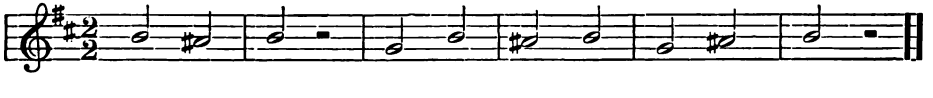
Ex. 121.

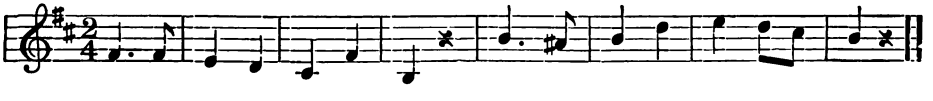
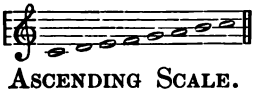
Ex. 122.

Ex. 123.

Ex. 124.

Ex. 125.

Ex. 126.

Ex. 127.



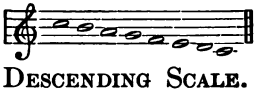
Ex. 128.*

Ex. 129.

La si do. Do re me.

Ex. 130.

Ex. 131.

Ex. 132.



Ex. 133.



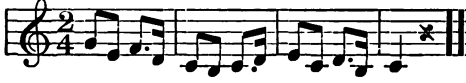
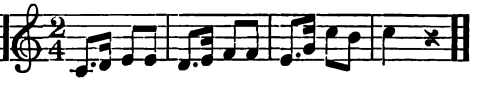
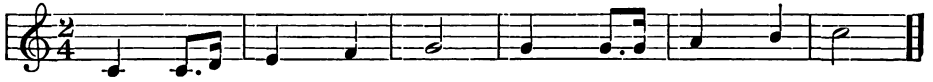
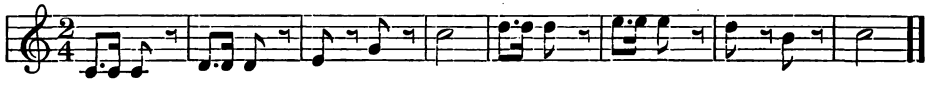
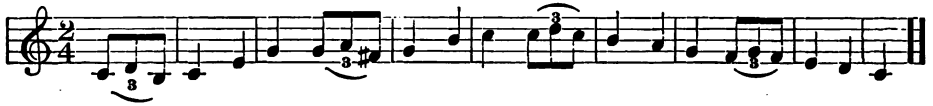
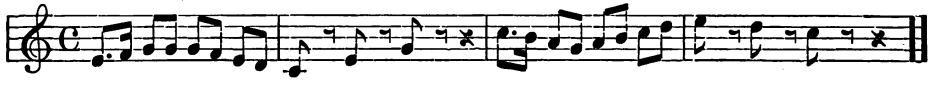
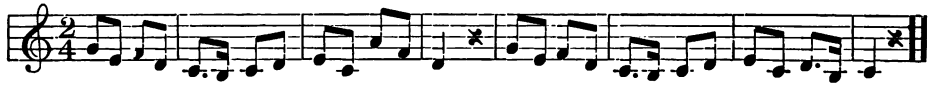
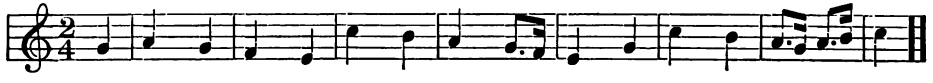
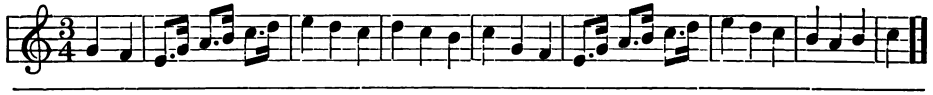
Ascending Scale.

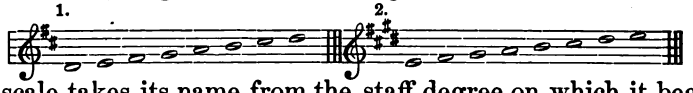


Descending Scale.

The scale occupies eight staff degrees.

*Chart Series F. Page 6.

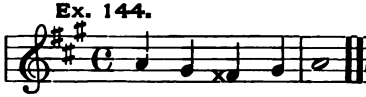
Ex. 134. Ch. Ser. F. Page 5.

Ex. 135.

Ex. 136.

Ex. 137.

Ex. 138.

Ex. 139.

Ex. 140.

Ex. 141.

Ex. 142.

The scale may begin on any staff degree:—

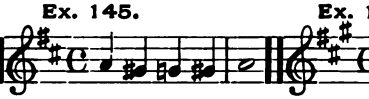


The scale takes its name from the staff degree on which it begins: 1 is the scale of D; 2 is the scale of E.

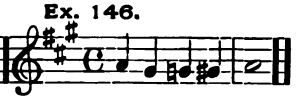
Vocal Drill.

Ex. 143.

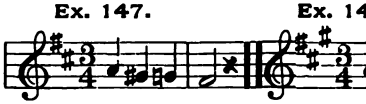
Ex. 144.

Ex. 145.

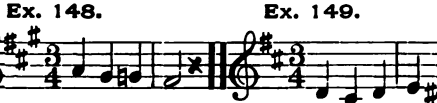
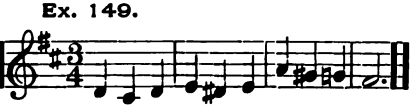
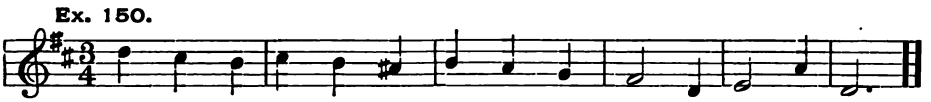


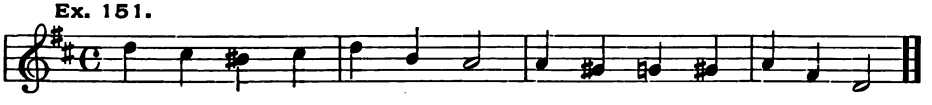
Ex. 146.



Ex. 147.



Ex. 148.

Ex. 149.

Ex. 150.

Ex. 151.



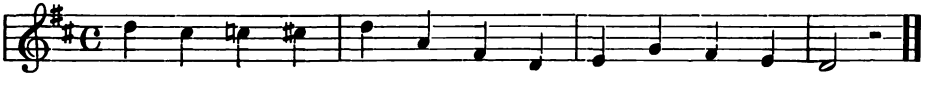
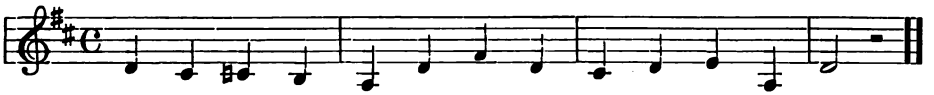
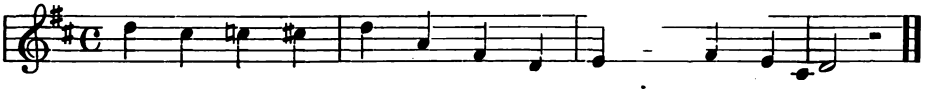
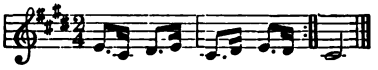
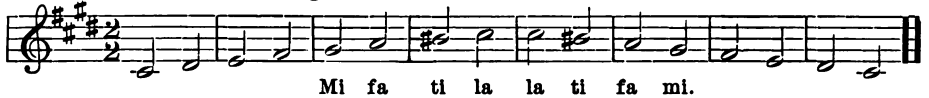
Ex. 152.

Ex. 153.

Ex. 154. *

From the first to the eighth note of the scale is called an octave, from *octavo*, eighth.

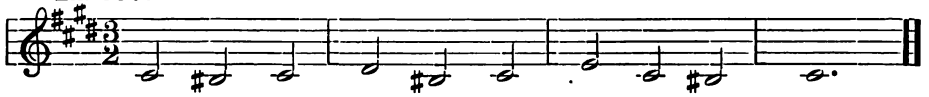
*Chart Series F. Page 8.

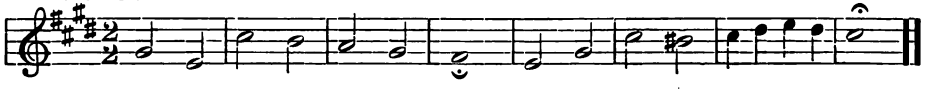
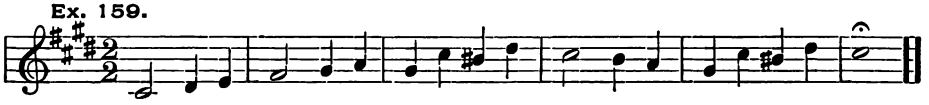
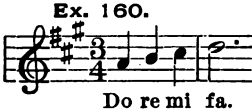
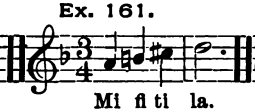
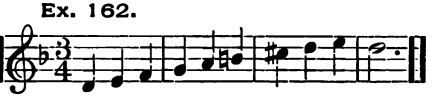
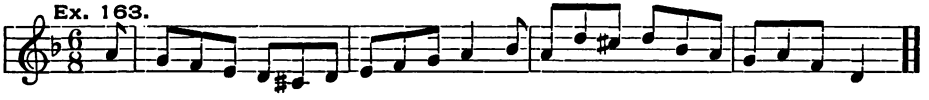
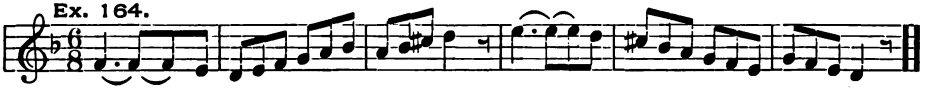
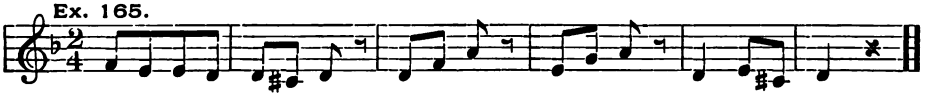
Vocal Drill.

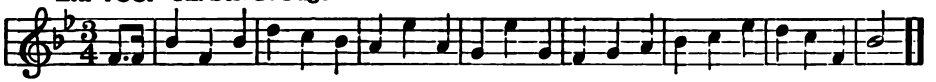
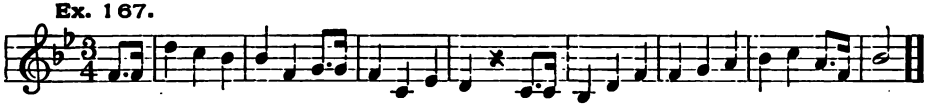
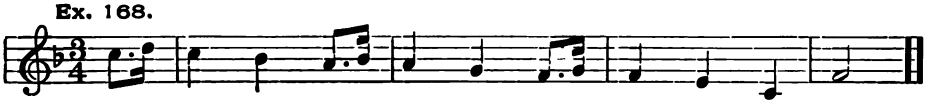
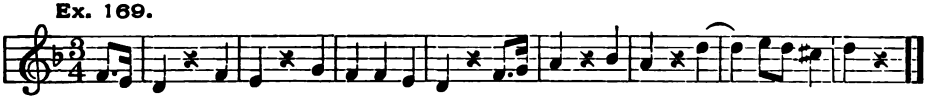
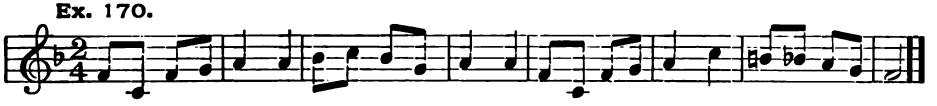
Ex. 155.

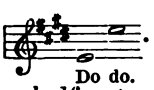


Ex. 156. Ch. Ser. F. Pages 1 and 5.

Ex. 157.

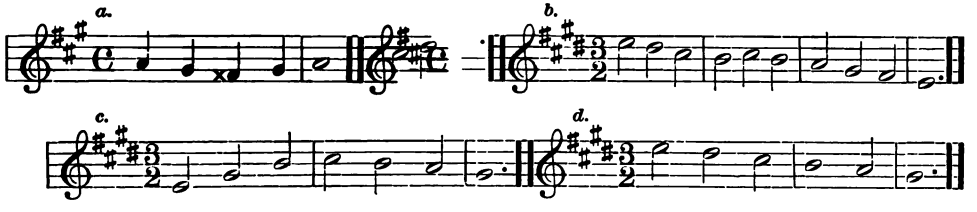
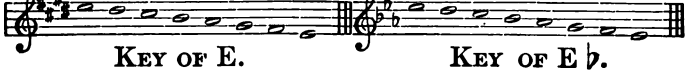


Ex. 158.

Ex. 159.

Ex. 160.

Ex. 161.

Ex. 162.

Ex. 163.

Ex. 164.

Ex. 165.

The first note of the scale is called the key note.

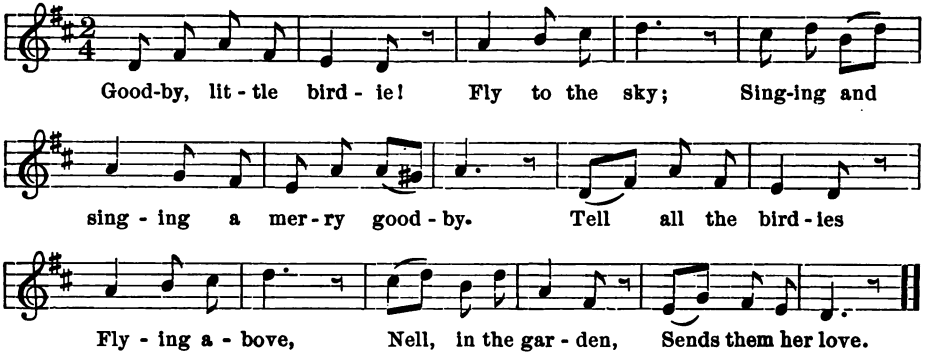
Ex. 166. Ch. Ser. F. Page 5.

Ex. 167.

Ex. 168.

Ex. 169.

Ex. 170.

Dictation.

The key is E. The signature is . Do is on the first line and fourth space 

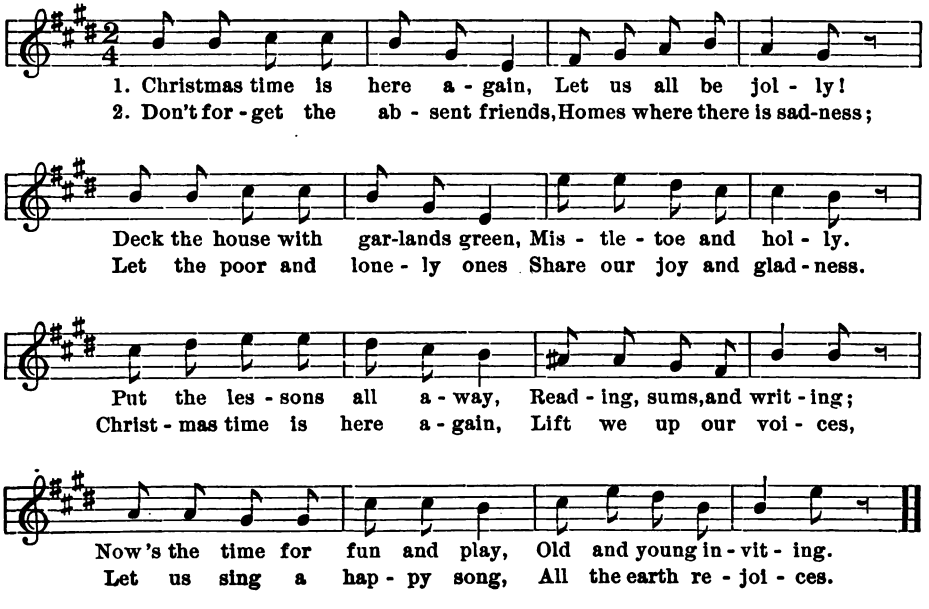
. The meter is $\frac{3}{2}$. Each measure must contain the value of three half notes (𝅗𝅥 𝅗𝅥 𝅗𝅥) (𝅝.) (𝅝 𝅗𝅥), etc.

Exercises.

If the staff degree on which the scale begins bears a sharp or a flat, the sharp or flat is given as a part of the name of the key note, thus:

KEY OF E. KEY OF E ♭.

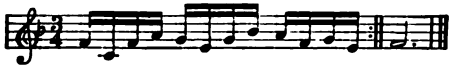
No. 17. Nell and her Bird.

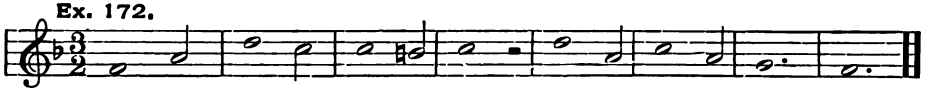
Words from "Poetry for Children."

Good-by, lit - tle bird - ie! Fly to the sky; Sing-ing and
sing - ing a mer - ry good - by. Tell all the bird - ies
Fly - ing a - bove, Nell, in the gar - den, Sends them her love.

No. 18. A Christmas Song.

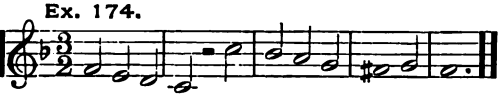
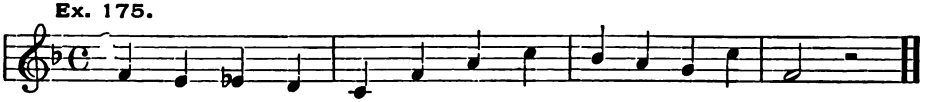
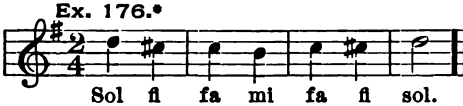
Words by MARY CHATER.

1. Christmas time is here a - gain, Let us all be jol - ly!
2. Don't for - get the ab - sent friends, Homes where there is sad-ness;
Deck the house with gar-lands green, Mis - tle - toe and hol - ly.
Let the poor and lone - ly ones Share our joy and glad - ness.
Put the les - sons all a - way, Read - ing, sums, and writ - ing;
Christ - mas time is here a - gain, Lift we up our voi - ces,
Now's the time for fun and play, Old and young in - vit - ing.
Let us sing a hap - py song, All the earth re - joi - ces.

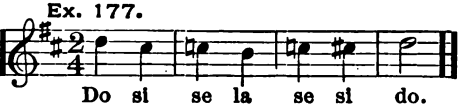
Vocal Drill.

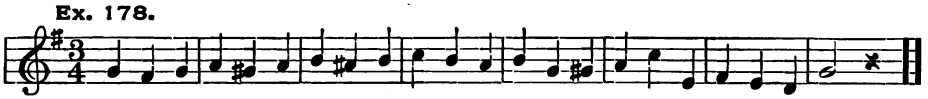
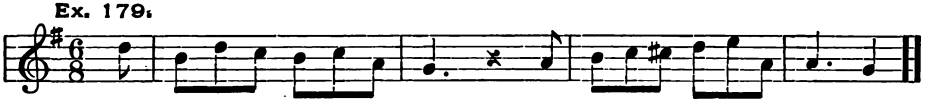
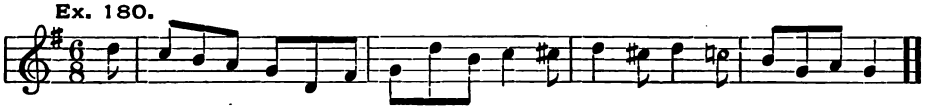
Ex. 171.

Ex. 172.



Ex. 173.

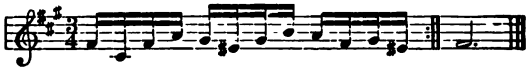
Ex. 174.

Ex. 175.

Ex. 176.*

Sol fi fa mi fa fi sol.

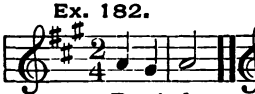
Ex. 177.

Do si se la se si do.

Ex. 178.

Ex. 179.

Ex. 180.

We speak of each succeeding tone in the ascending scale as being higher than the one before it, and in the descending scale we speak of each succeeding tone as lower than the one before it. The quality of tones which we indicate by the words higher and lower, or high or low, we call pitch.

* Chart Series F. Page 12.

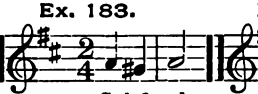
Vocal Drill.

Ex. 181.*

Ex. 182.



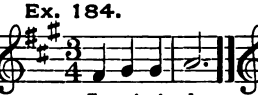
Do si do.

Ex. 183.



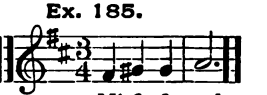
Sol fi sol.

Ex. 184.



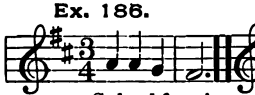
La si si do.

Ex. 185.



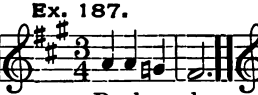
Mi fi fi sol.

Ex. 186.



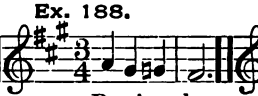
Sol sol fa mi.

Ex. 187.



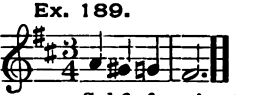
Do do se la.

Ex. 188.



Do si se la.

Ex. 189.



Sol fi fa mi.

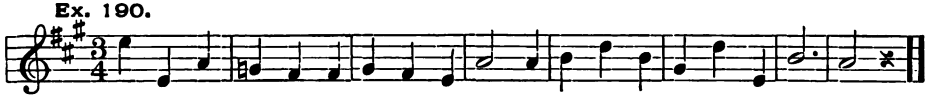
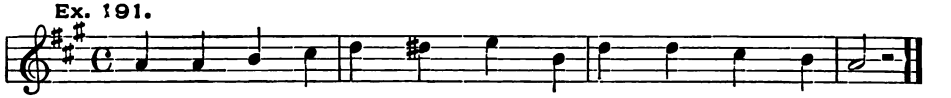
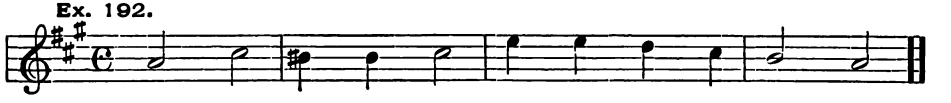
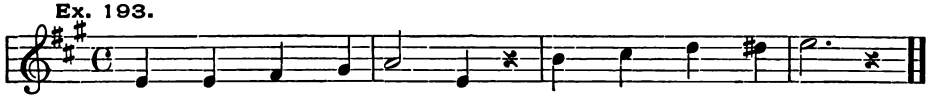
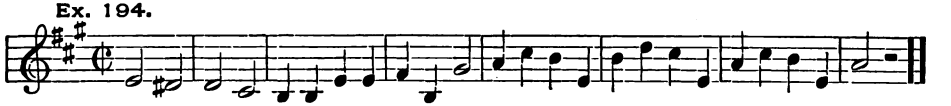
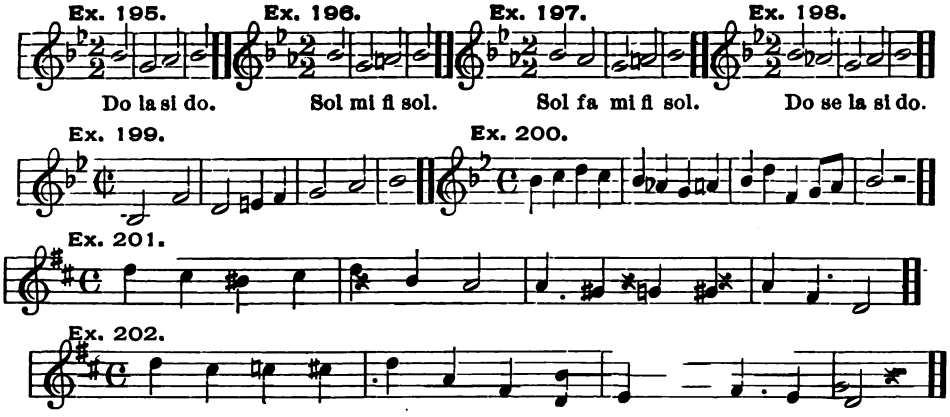
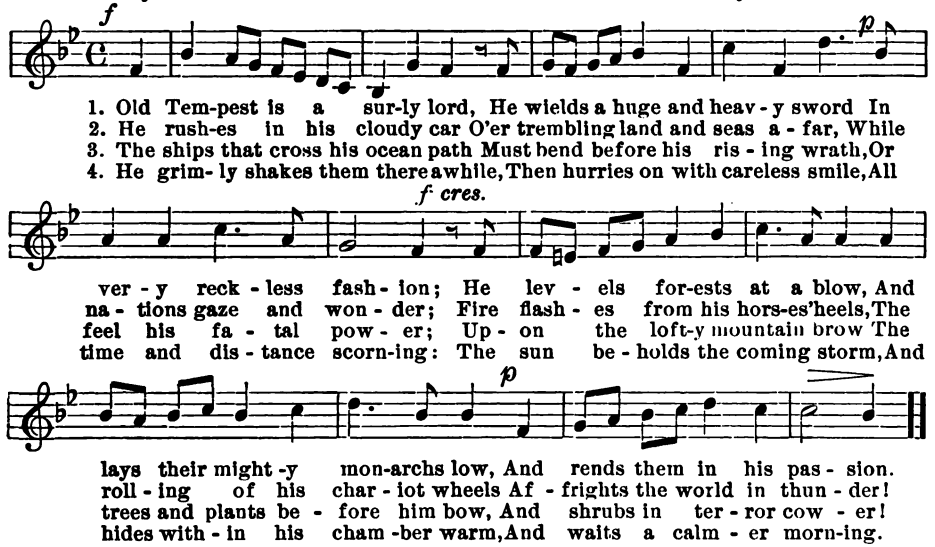
Ex. 190.

Ex. 191.

Ex. 192.

Ex. 193.

Ex. 194.

Each staff degree represents a certain pitch, and the letter which is the name of the staff degree is also used as the name of the pitch which the staff degree represents.

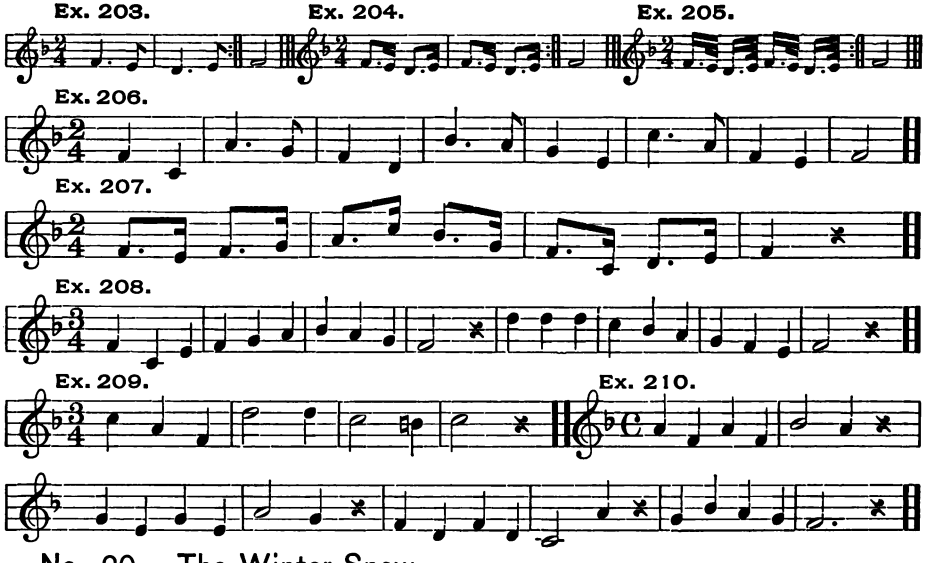
*Chart Series F. Pages 8 and 9.

No. 19. Old Tempest.

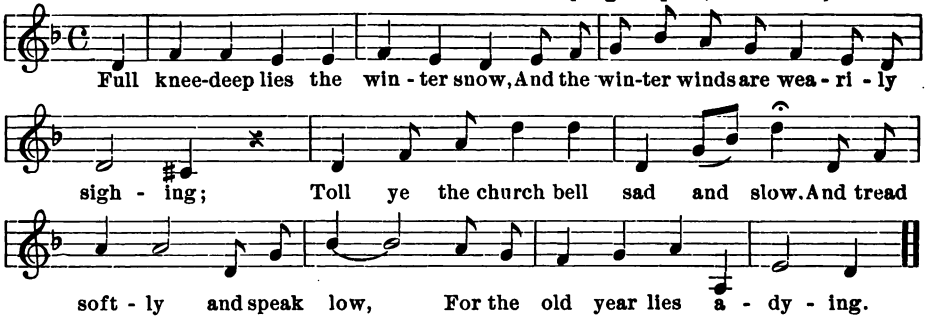
Words by A. J. FOXWELL. Music by C. A. KERN.

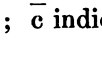


1. Old Tem-pest is a sur-ly lord, He wields a huge and heav-y sword In ver-y reck-less fash-ion; He lev-els for-ests at a blow, And lays their might-y mon-archs low, And rends them in his pas-sion.
2. He rush-es in his cloudy car O'er trembling land and seas a-far, While na-tions gaze and won-der; Fire flash-es from his hors-es'heels,The roll-ing of his char-iot wheels Af-frights the world in thun-der!
3. The ships that cross his ocean path Must bend before his ris-ing wrath,Or feel his fa-tal pow-er; Up-on the loft-y mountain brow The trees and plants be-fore him bow, And shrubs in ter-ror cow-er!
4. He grim-ly shakes them there awhile,Then hurries on with careless smile,All time and dis-tance scorn-ing: The sun be-holds the coming storm,And hides with-in his cham-ber warm,And waits a calm-er morn-ing.

The first seven letters of the alphabet are used to indicate pitch. The eighth tone of the scale, which is also *one* of the next octave, bears the same letter as the first tone. So when scales are written above or below each other, the same letters are repeated, but they represent pitches an octave apart.

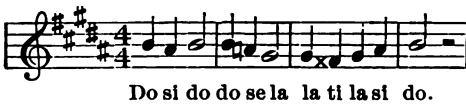
Vocal Drill.

No. 20. The Winter Snow.

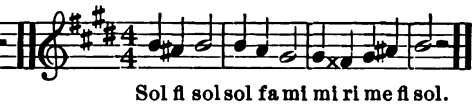
Words by ALFRED, LORD TENNYSON.
(English poet, 1809–1892.)

Full knee-deep lies the win - ter snow, And the win-ter winds are wea - ri - ly
sigh - ing; Toll ye the church bell sad and slow. And tread
soft - ly and speak low, For the old year lies a - dy - ing.

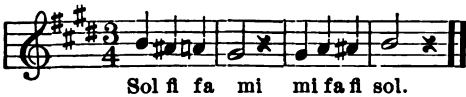
To show to which octave the pitch represented by any letter belongs, lines are used with the letter, thus: $\bar{c}$ indicates ; $\bar{\bar{c}}$ indicates  ; and $\bar{\bar{\bar{c}}}$, indicates .

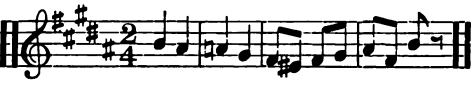
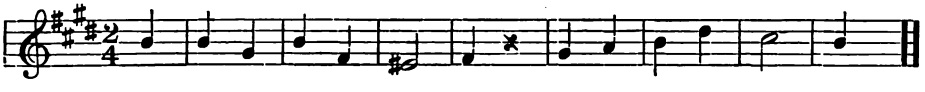
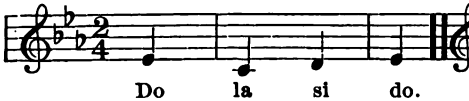
Vocal Drill.

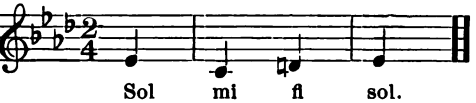
Ex. 211.

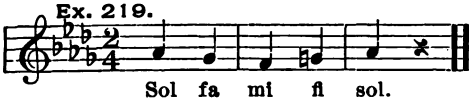
Ex. 212.

Do si do do se la la ti la si do.

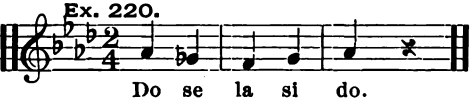
Ex. 213.

Sol fi sol sol fa mi mi ri me fi sol.

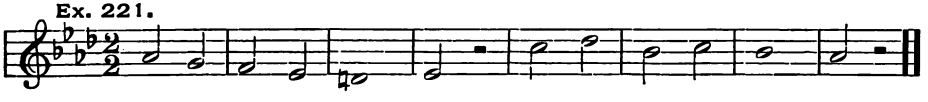
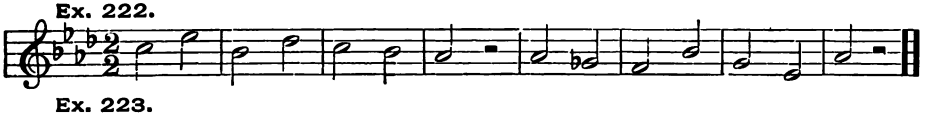
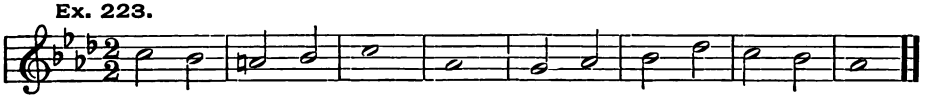
Ex. 214.

Sol fi fa mi mi fa fi sol.

Ex. 215.

Ex. 216.

Ex. 217.

Do la si do.

Ex. 218.

Sol mi fi sol.

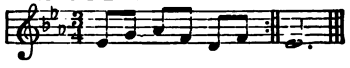
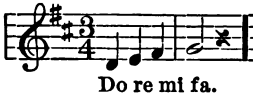
Ex. 219.

Sol fa mi fi sol.

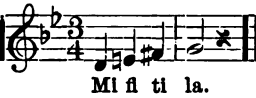
Ex. 220.

Do se la si do.

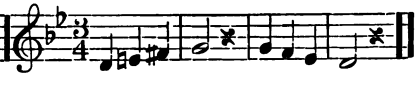
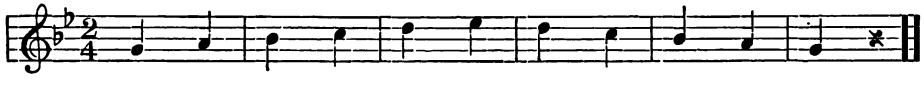
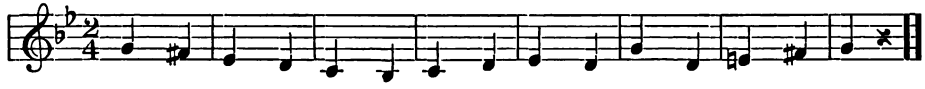
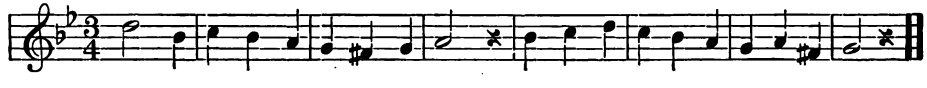
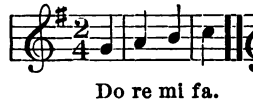
Ex. 221.

Ex. 222.

Ex. 223.

A staff degree may be made to represent a higher than its natural pitch by placing a sharp on it, or a lower than its natural pitch by placing a flat on it.

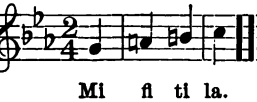
* Chart Series F. Page 8.

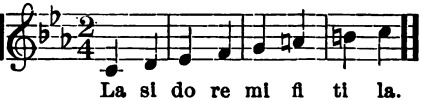
Vocal Drill.

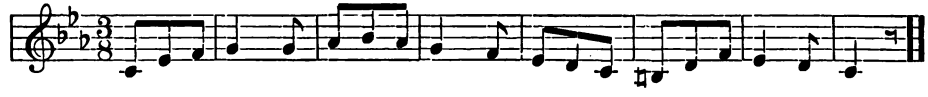
Ex. 224.

Ex. 225.

Do re mi fa.

Ex. 226.

Mi fi ti la.

Ex. 227.

Ex. 228.

Ex. 229.

Ex. 230.

Ex. 231.*

Do re mi fa.

Ex. 232.

Mi fi ti la.

Ex. 233.

La si do re mi fi ti la.

Ex. 234.

The sharps and flats used in the key signature give the name to the degrees on which they occur. Thus: d becomes d♯ or d♭

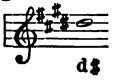
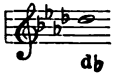
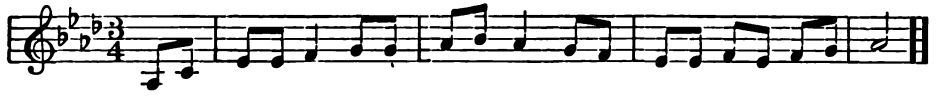
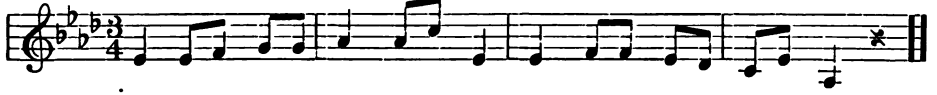
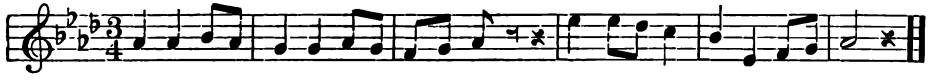
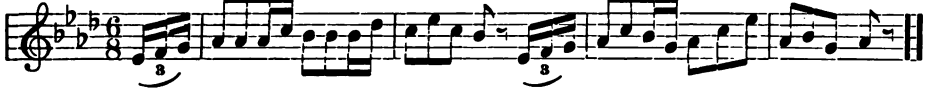
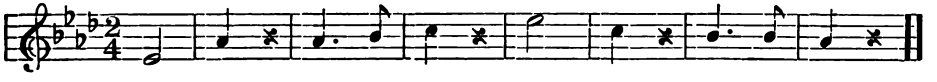
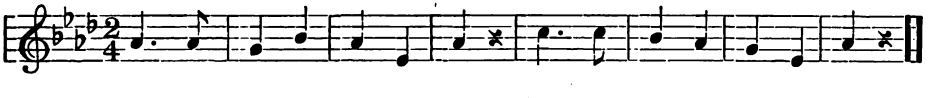



*Chart Series F. Page 8.

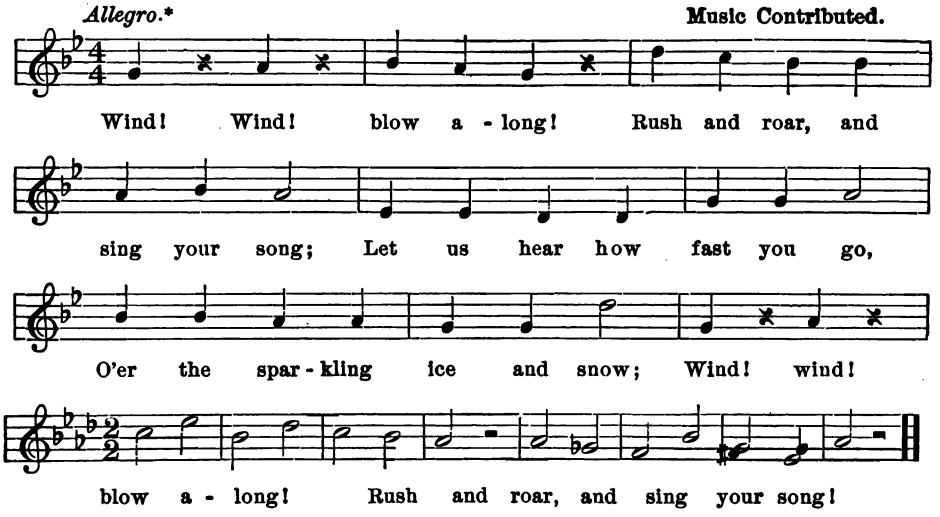
Ex. 235.

Ex. 236.

Ex. 237.

Ex. 238.

Ex. 239. Ch. Ser. F. Page 7.

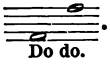
Ex. 240.

Ex. 241.

Ex. 242.

The effect and the names given by sharps and flats in the key signature extend throughout the exercise; but the effect of sharps and flats used as accidentals ceases at the following bar.

TRIPLET. The first note of a triplet should be slightly accented.

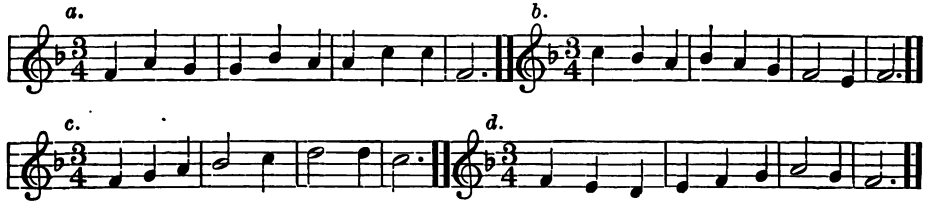
No. 21. The Winter Wind.


Allegro.*
Music Contributed.
Wind! Wind! blow a - long! Rush and roar, and
sing your song; Let us hear how fast you go,
O'er the spar - kling ice and snow; Wind! wind!
blow a - long! Rush and roar, and sing your song!

Dictation.

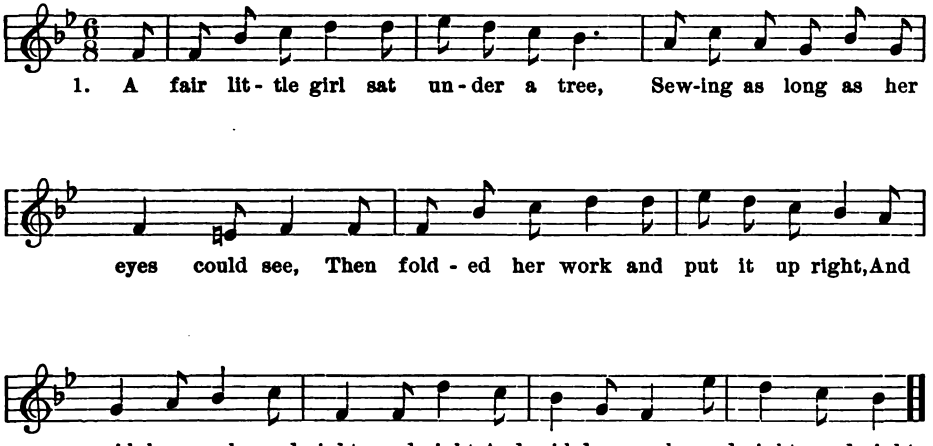
The key is F. The signature is . Do is on the first space and fifth line 

. The meter is $\frac{3}{4}$. Each measure must contain the value of three quarter notes (♩♩♩), (𝅗𝅥 ♩), (𝅗𝅥.), etc.

Exercises.

* *Allegro* (Italian), cheerful, joyful. In music the word indicates a quick, spirited movement.

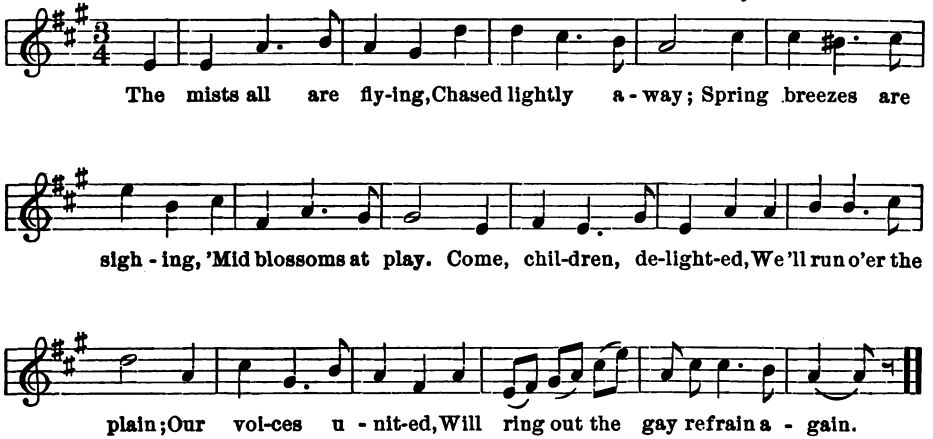
No. 22. A Fair Little Girl.

Words by Lord HOUGHTON.
(English author, 1809–1885.)

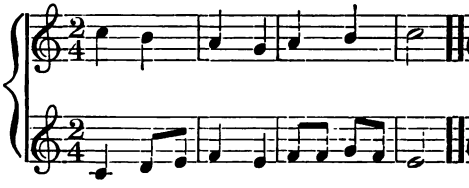
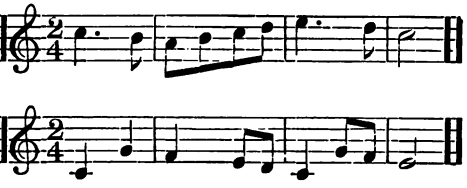
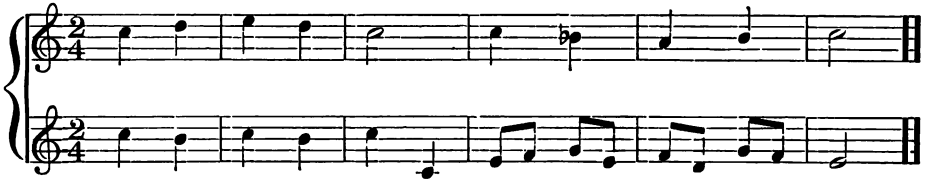
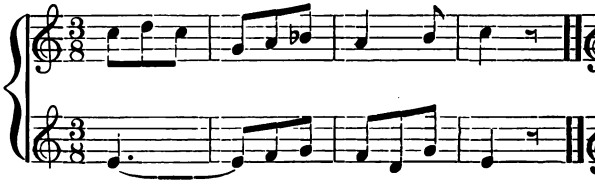
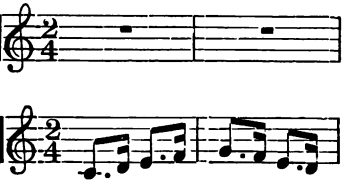
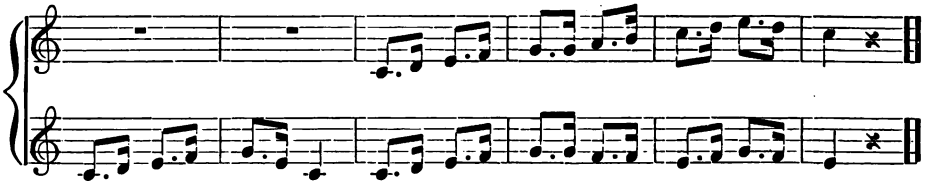

1. A fair lit- tle girl sat un - der a tree, Sew-ing as long as her
eyes could see, Then fold - ed her work and put it up right, And
said, dear work, good-night, good-night, And said, dear work, good-night, good-night.

No. 23. Springtime.

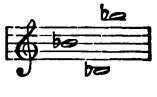
Music by J. ARNOUD.


The mists all are fly-ing, Chased lightly a - way; Spring breezes are
sigh - ing, 'Mid blossoms at play. Come, chil-dren, de-light-ed, We'll run o'er the
plain; Our vol-ces u - nit-ed, Will ring out the gay refrain a - gain.

Ex. 243.

Ex. 244. *

Ex. 245.

Ex. 246.

Ex. 247.

Ex. 248.

Sharps and flats used either in the key signature or as accidentals affect all of the staff degrees bearing the same name, above and below.

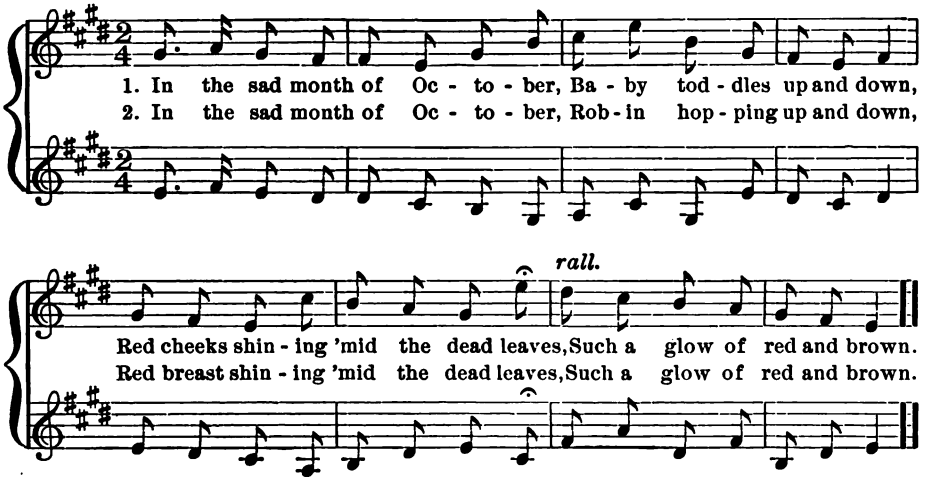
A flat placed on the third line affects its octaves, thus :



* Chart Series F. Page 5.

No. 24. In the Sad Month of October.

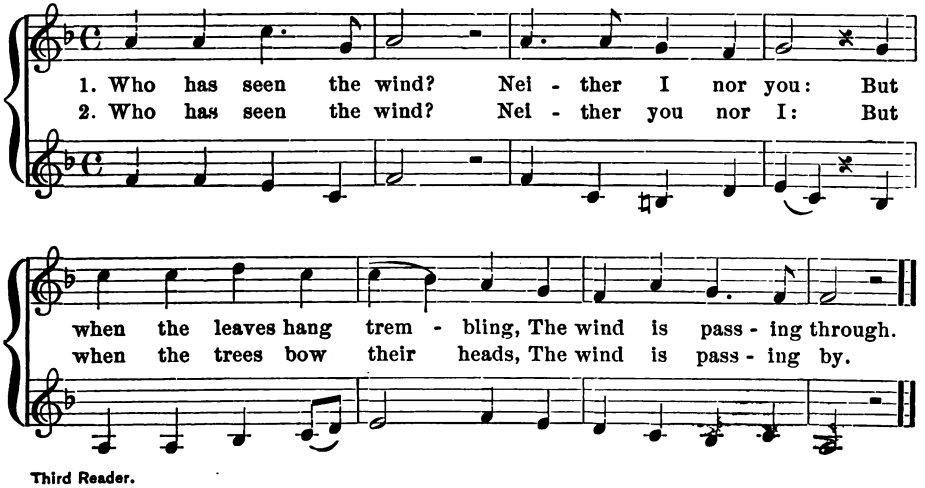
ALFRED SCOTT GATTY (arr.).
(English, 1847—.)

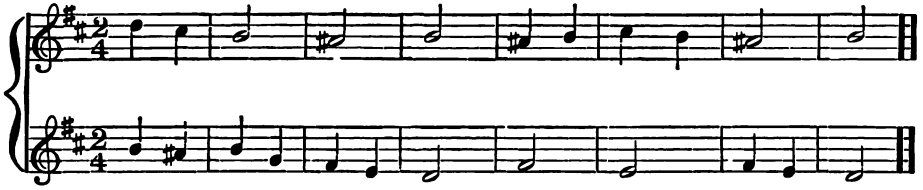
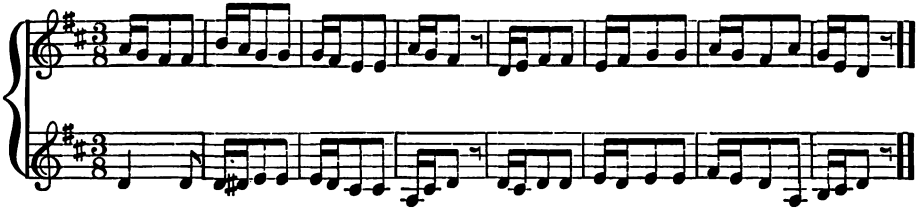
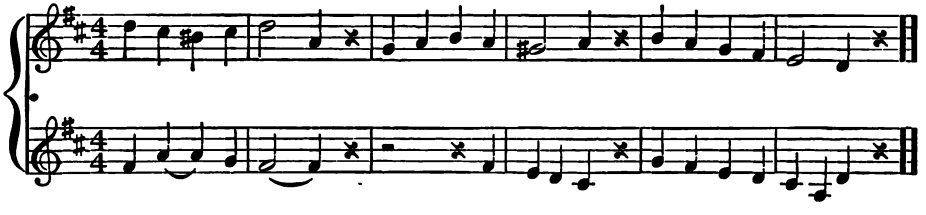
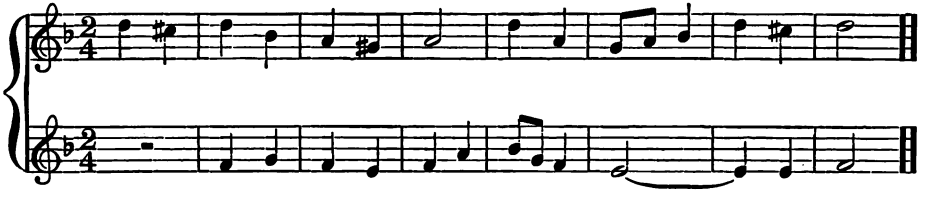

1. In the sad month of Oc - to - ber, Ba - by tod - dles up and down,
2. In the sad month of Oc - to - ber, Rob - in hop - ping up and down,
rall.
Red cheeks shin - ing 'mid the dead leaves, Such a glow of red and brown.
Red breast shin - ing 'mid the dead leaves, Such a glow of red and brown.

No. 25. The Wind.

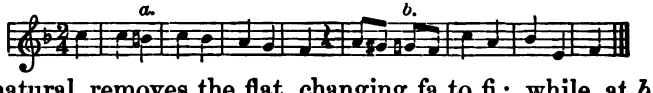
Words by CHRISTINA ROSSETTI.
(English poetess, 1830–1894.)

Melody by MARY CARMICHAEL (arr.).
(English.)


1. Who has seen the wind? Nei - ther I nor you: But
2. Who has seen the wind? Nei - ther you nor I: But
when the leaves hang trem - bling, The wind is pass - ing through.
when the trees bow their heads, The wind is pass - ing by.

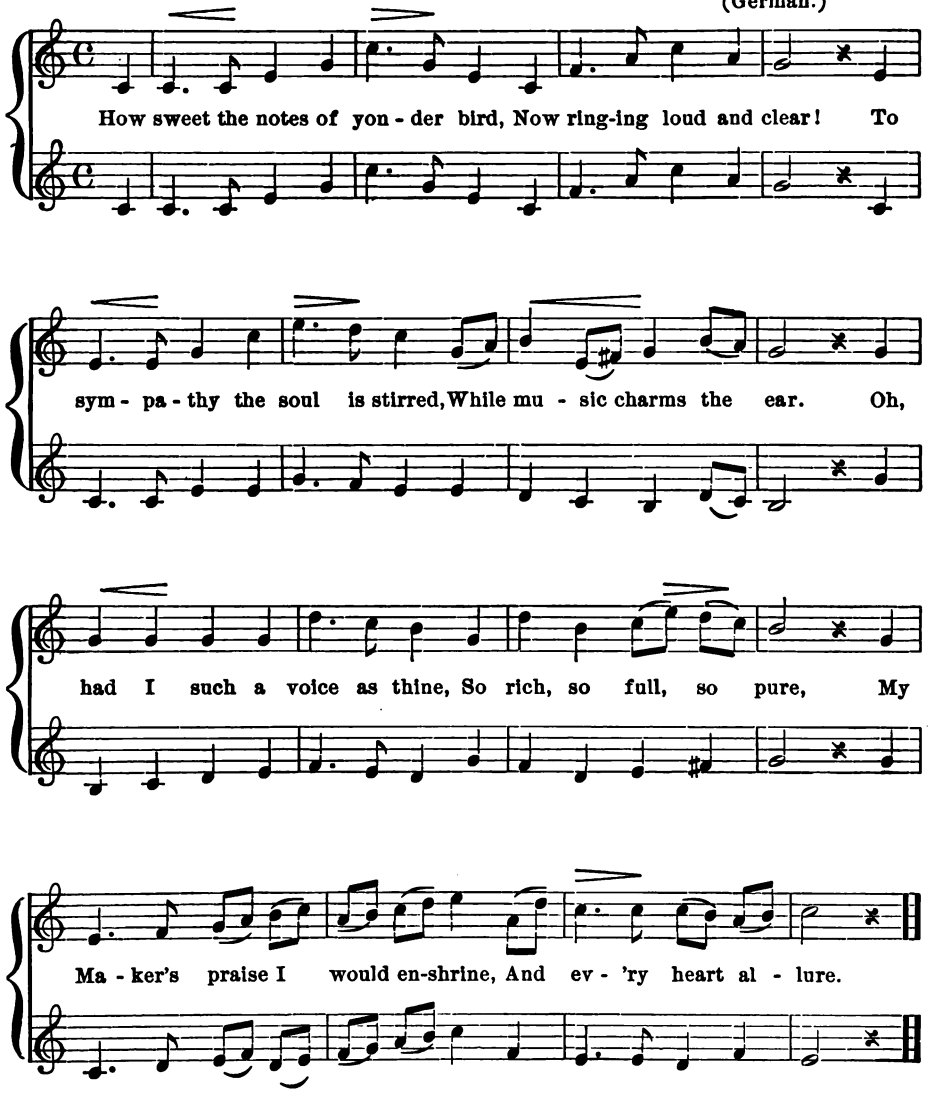
Ex. 249.

Ex. 250. Ch. Ser. F. Page 7.

Ex. 251.

Ex. 252.

The natural (♮) is used only as an accidental. It removes the effect of sharps and flats either in the key signature or as accidentals.

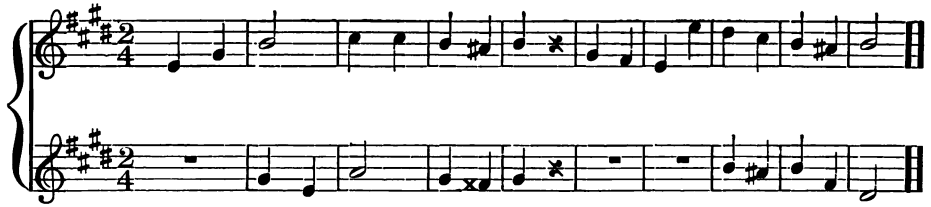
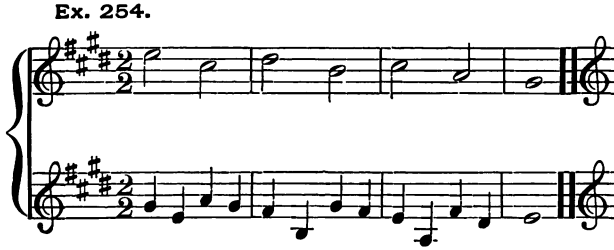
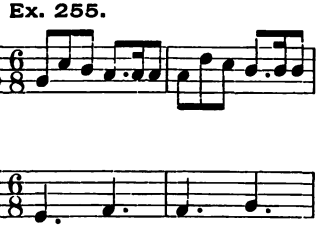
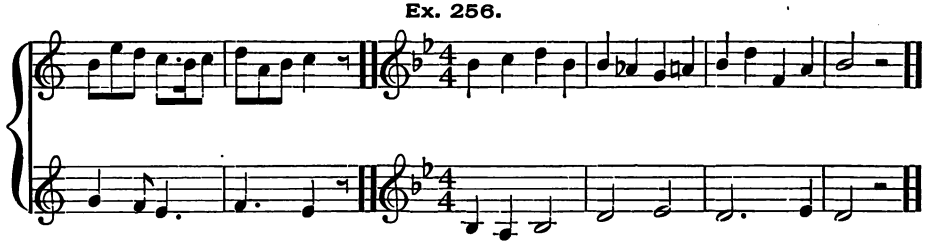
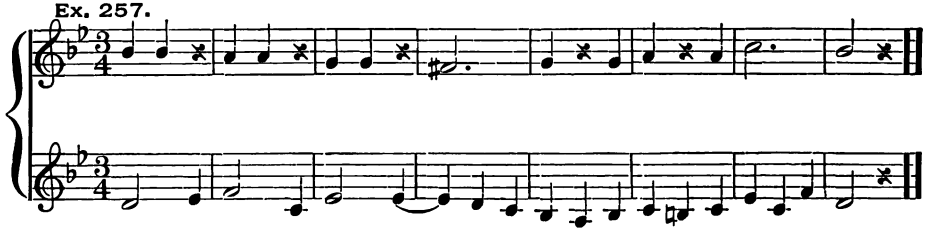
EXAMPLE.

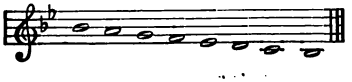


At *a* the natural removes the flat, changing fa to fi; while at *b* it removes the effect of the accidental sharp, changing ri back to re.

No. 26. To a Bird, Singing.

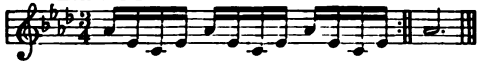
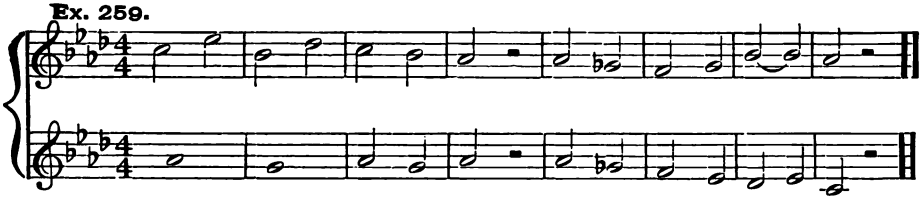
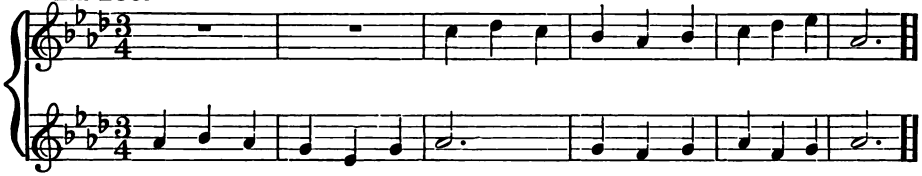
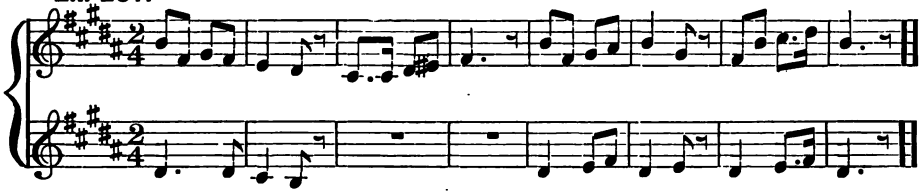
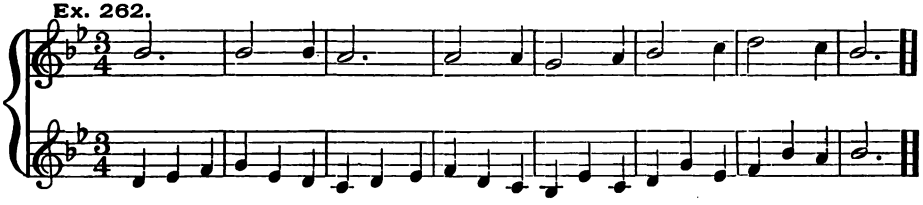
Music by F. Gartz.
(German.)

How sweet the notes of yon - der bird, Now ring-ing loud and clear! To
sym - pa - thy the soul is stirred, While mu - sic charms the ear. Oh,
had I such a voice as thine, So rich, so full, so pure, My
Ma - ker's praise I would en-shrine, And ev - 'ry heart al - lure.

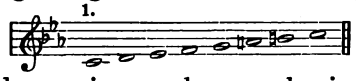
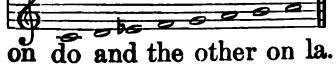
Ex. 253.

Ex. 254.

Ex. 255.

Ex. 256.

Ex. 257.

If the staff degree upon which the key note occurs bears a sharp or a flat, the key is expressed by giving it as a part of the name, thus:



KEY OF B♭.

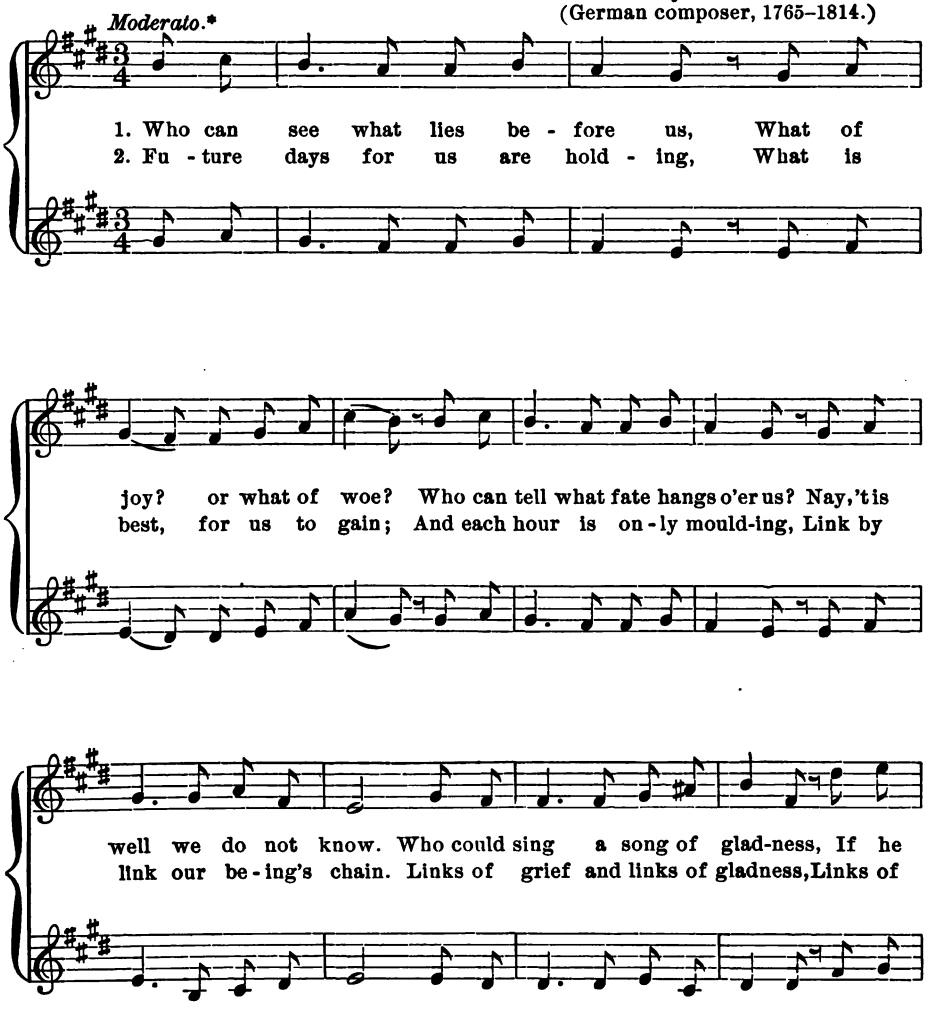
Vocal Drill.

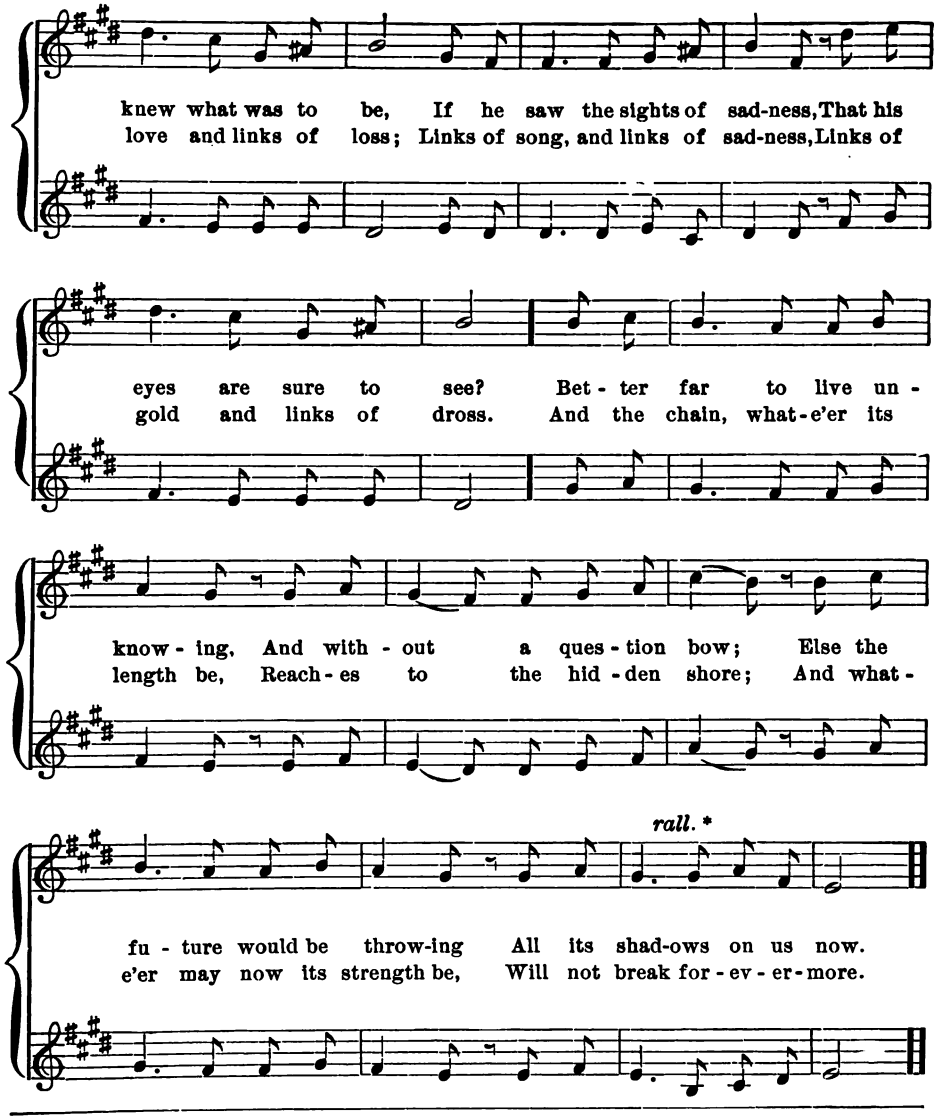
Ex. 258.

Ex. 259.

Ex. 260.

Ex. 261.

Ex. 262.

We have called do the key note, but some scales begin and end on la. These scales are called minor scales, and la is the key note.

The effect produced by minor scales beginning on la can also be represented by scales beginning on do, thus: 1.  and 2.  sound alike and are minor scales, one beginning on do and the other on la.

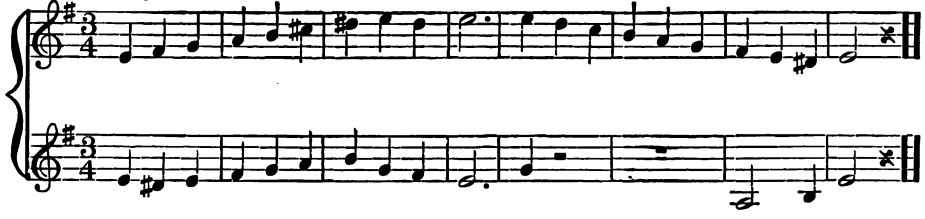
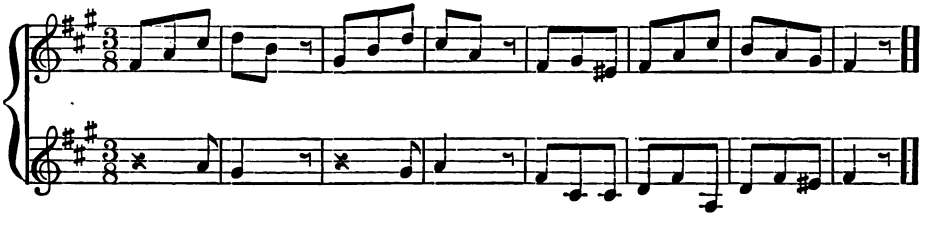
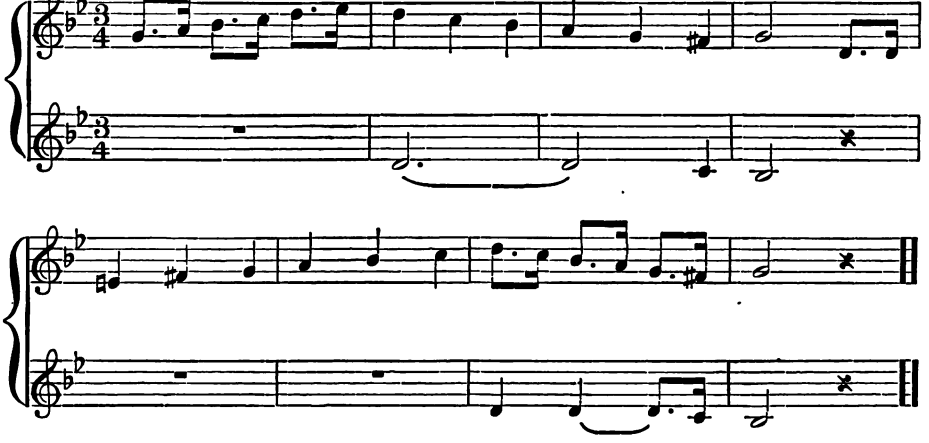
No. 27. The Future.

Music by F. H. Himmel.
(German composer, 1765–1814.)

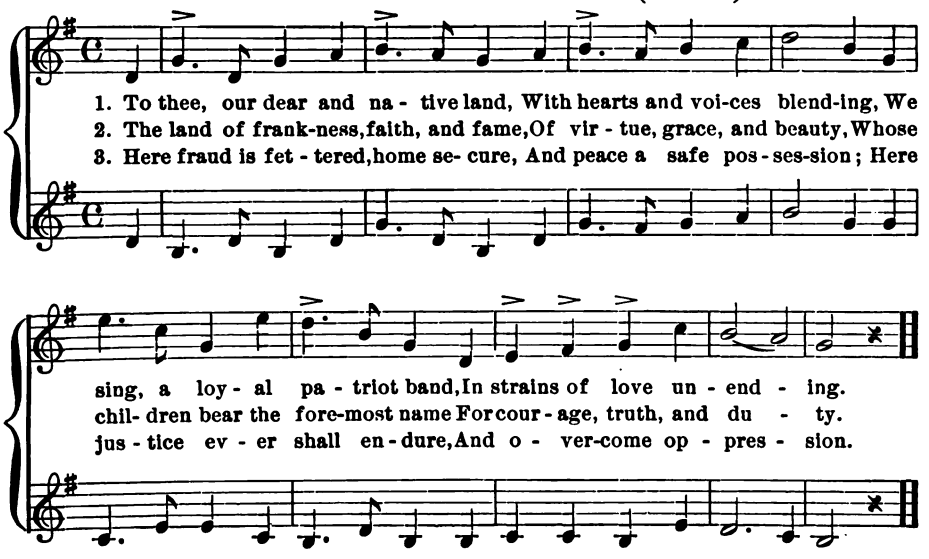

Moderato.*
1. Who can see what lies be - fore us, What of
2. Fu - ture days for us are hold - ing, What is
joy? or what of woe? Who can tell what fate hangs o'er us? Nay,'tis
best, for us to gain; And each hour is on - ly mould-ing, Link by
well we do not know. Who could sing a song of glad-ness, If he
link our be - ing's chain. Links of grief and links of gladness,Links of

* *Moderato* (Italian), moderately. In moderate movement.

knew what was to be, If he saw the sights of sad-ness, That his
love and links of loss; Links of song, and links of sad-ness, Links of
eyes are sure to see? Bet - ter far to live un -
gold and links of dross. And the chain, what-e'er its
know - ing, And with - out a ques - tion bow; Else the
length be, Reach - es to the hid - den shore; And what -
rall. *
fu - ture would be throw-ing All its shad-ows on us now.
e'er may now its strength be, Will not break for - ev - er - more.

* *Rall.*, Abbreviation of the word *Rallentando*, slower.

Ex. 263.

Ex. 264.

Ex. 265.

A careful examination of the scales on page 53, note, will show that they are different in representation only. The naturals in No. 1 leave one flat in effect, which is placed on No. 2, so that really these are scales beginning on C, having the E flatted. They are both therefore in C minor.

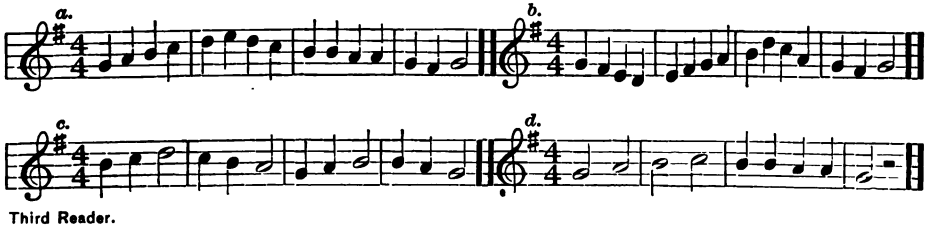
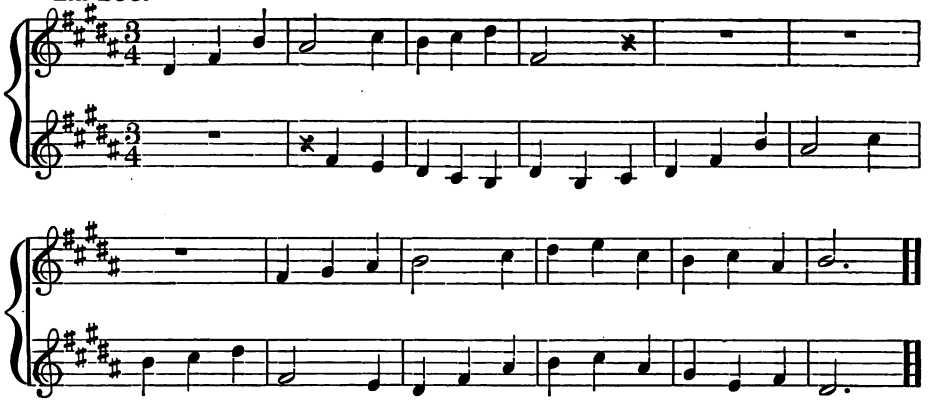
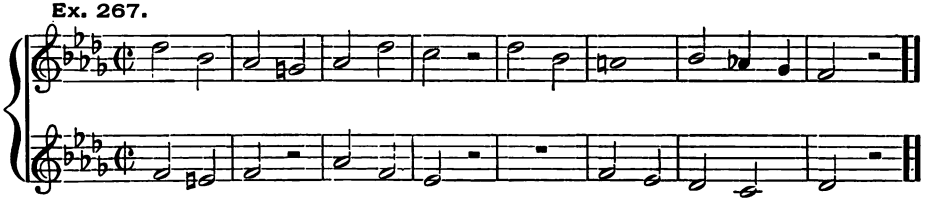
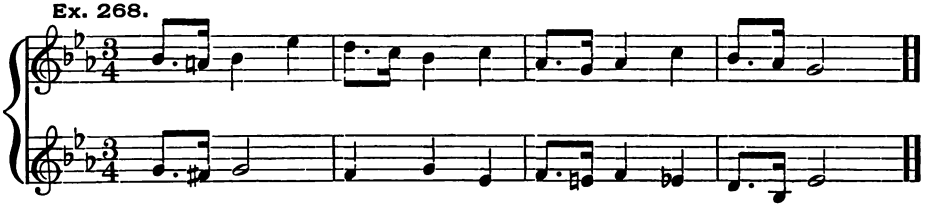
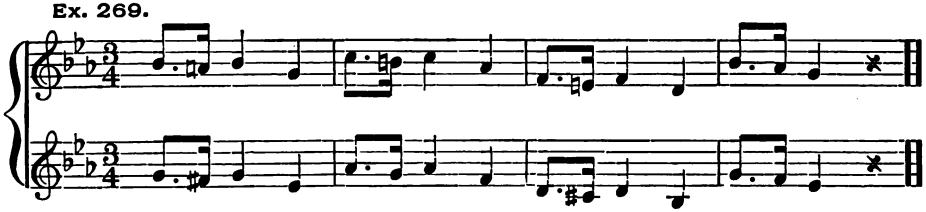
No. 28. The Fatherland.

Music by A. METHFESSEL (arr.).
(German.)

1. To thee, our dear and na - tive land, With hearts and voi-ces blend-ing, We
2. The land of frank-ness, faith, and fame, Of vir - tue, grace, and beauty, Whose
3. Here fraud is fet - tered, home se- cure, And peace a safe pos - ses-sion; Here
sing, a loy - al pa - triot band, In strains of love un - end - ing.
chil- dren bear the fore-most name For cour - age, truth, and du - ty.
jus - tice ev - er shall en - dure, And o - ver-come op - pres - sion.

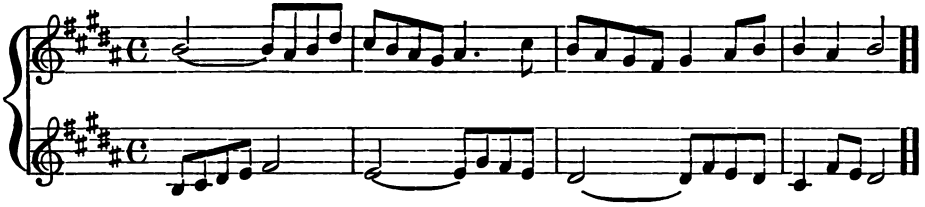
Dictation.

The key is G. The signature is . Do is on the second line .
Do.

The meter is $\frac{4}{4}$. Each measure must contain the value of four quarter notes: (♩ ♩ ♩ ♩), or (𝅗𝅥 ♩ ♩), or (𝅗𝅥 𝅗𝅥), etc.

Exercises.

Ex. 266.

Ex. 267.

Ex. 268.

Ex. 269.

The key signature enables us to find do, as the sharp farthest to the right is always on si, and the flat farthest to the right is always on fa.

Third Reader.

Ex. 270.

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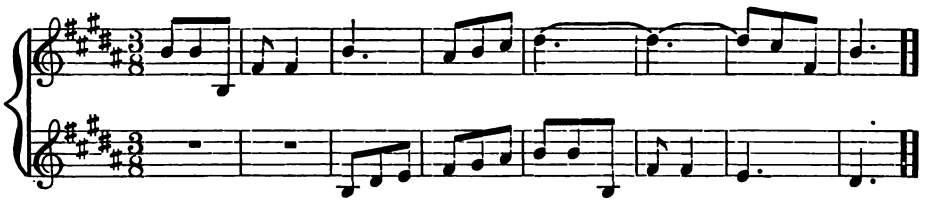
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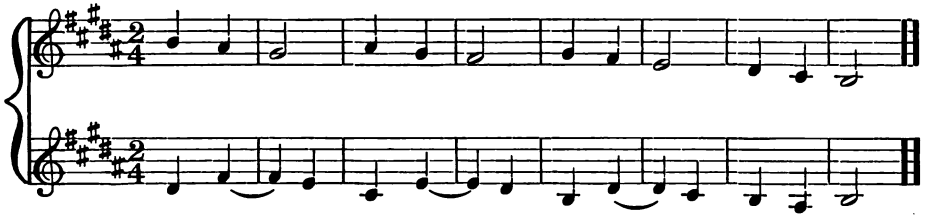
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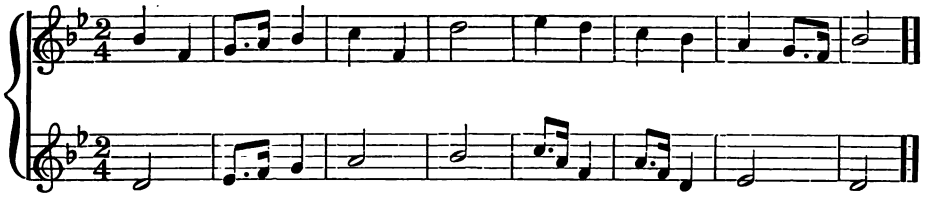
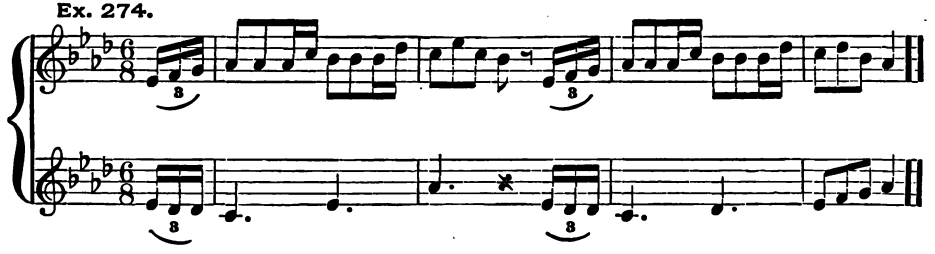

The clef enables us to find the letter which represents the pitch of the key note—as the curl is on G.

Ex. 274.

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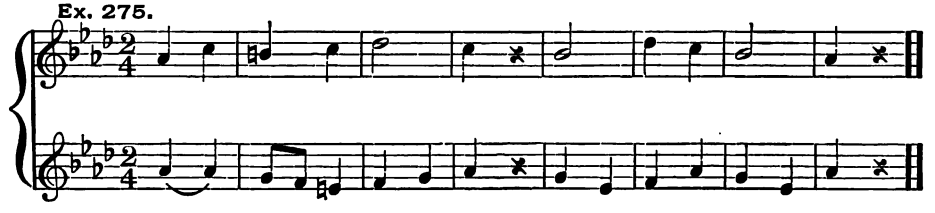
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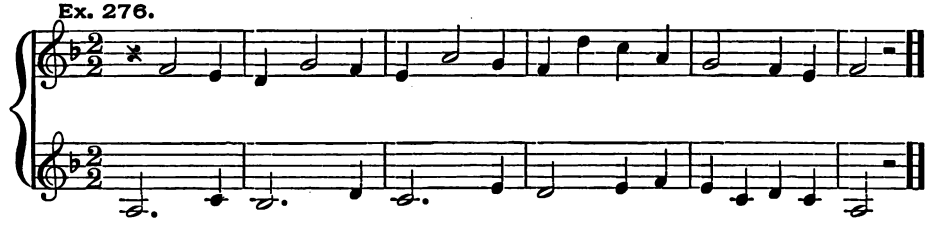
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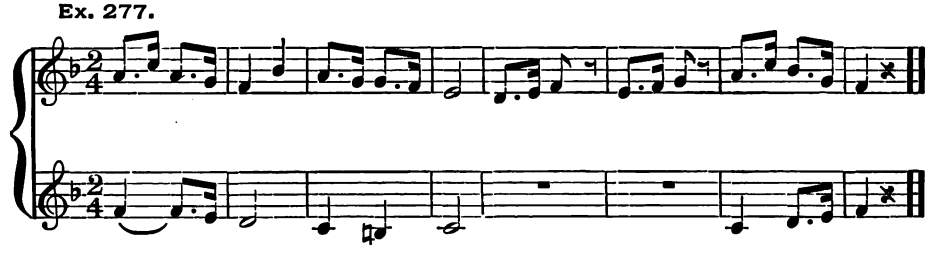
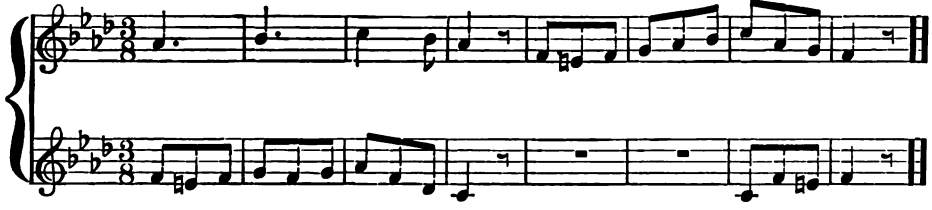

The appearance of a sharp or flat on the staff degree that bears the key note modifies the name, making B♭, E♭, or A♭, etc., instead of B, E, or A.

Ex. 278.

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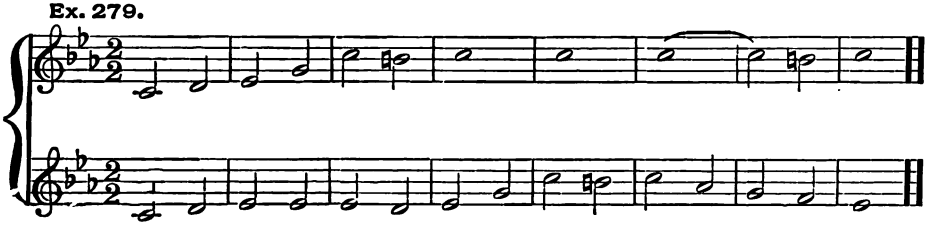
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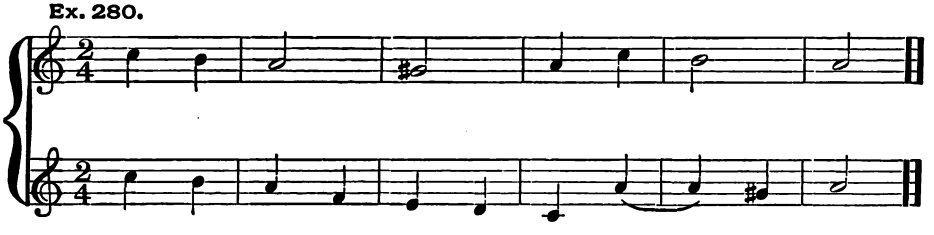
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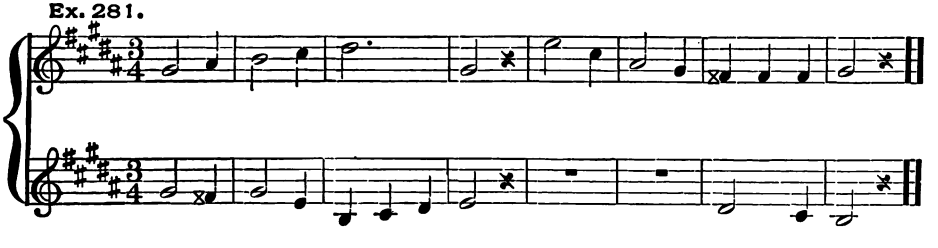
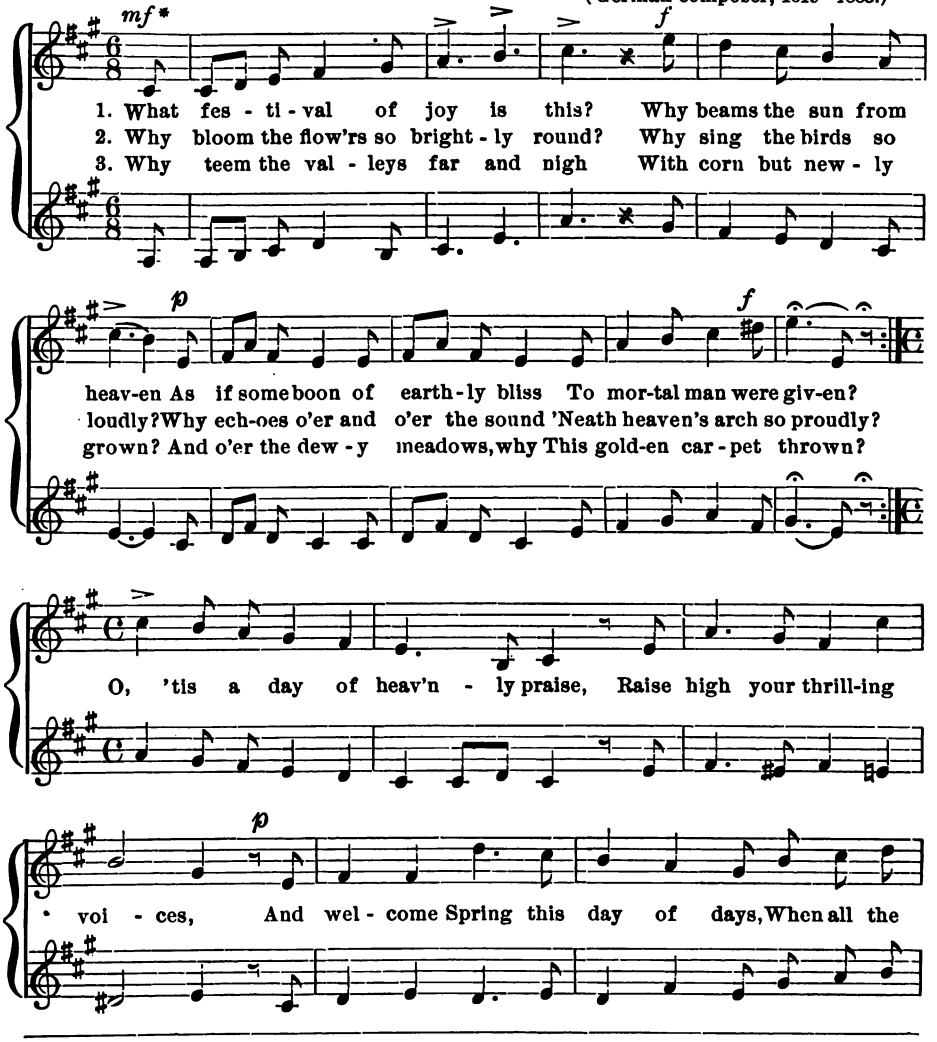
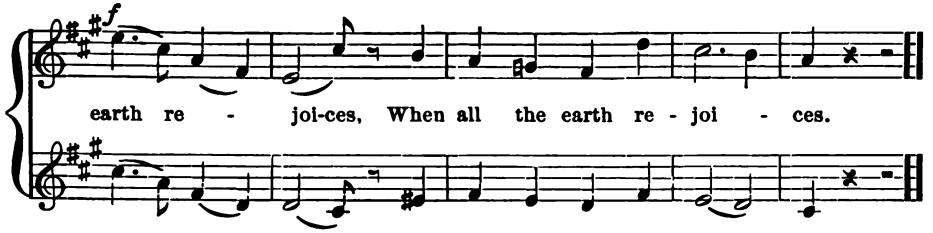

If the exercise gives the minor effect, the note which has the effect of la is the key note. This may be la itself or do; the ear, however, must be the guide.

No. 29. The Return of Spring.

Words by G. MÄURER.

Music by FRANZ ABT.
(German composer, 1819–1885.)

mf*
f
1. What fes - ti - val of joy is this? Why beams the sun from
2. Why bloom the flow'rs so bright - ly round? Why sing the birds so
3. Why teem the val - leys far and nigh With corn but new - ly
p
f
heav-en As if some boon of earth-ly bliss To mor-tal man were giv-en?
loudly? Why ech-oes o'er and o'er the sound 'Neath heaven's arch so proudly?
grown? And o'er the dew - y meadows, why This gold-en car - pet thrown?
O, 'tis a day of heav'n - ly praise, Raise high your thrill-ing
p
voi - ces, And wel - come Spring this day of days, When all the

mf, abbreviation of the Italian words *mezzo forte*, meaning in a moderate degree of loudness; *mezzo* meaning medium. *f*, *forte*, loudly. *p*, *piano*, softly.



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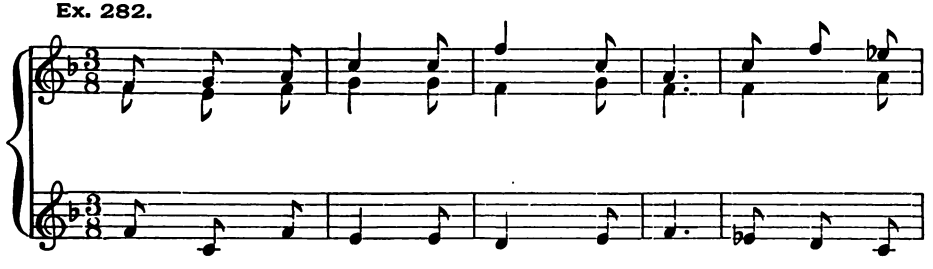
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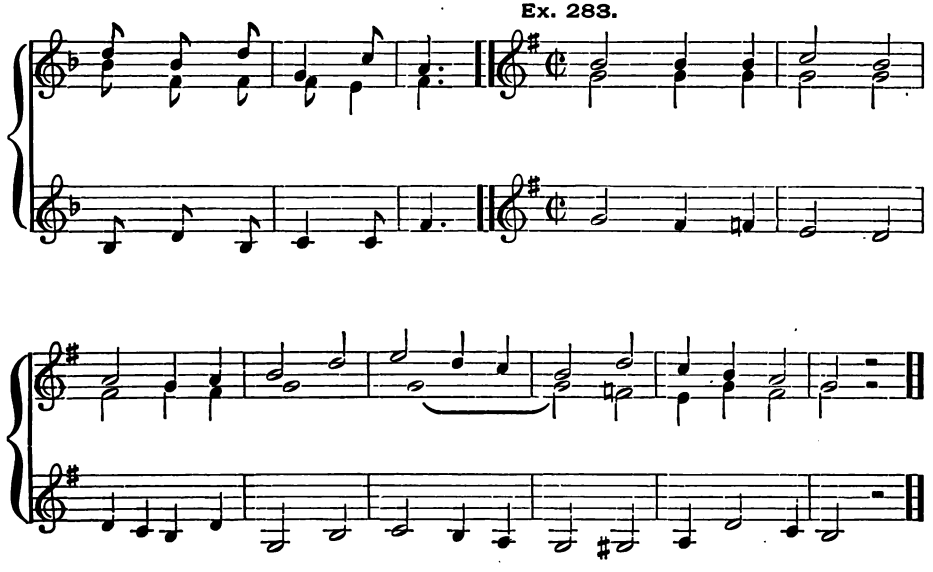
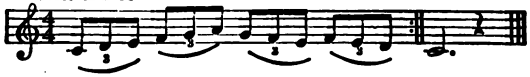
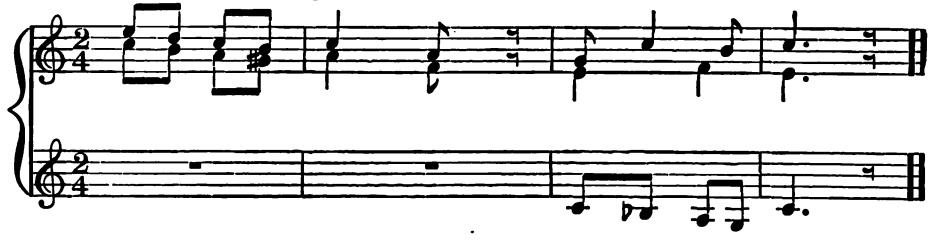

Vocal Drill.

Ex. 284.



Ex. 285. Ch. Ser. F. Page 7.

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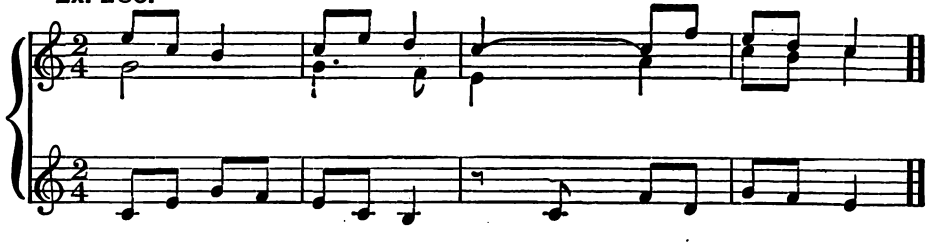
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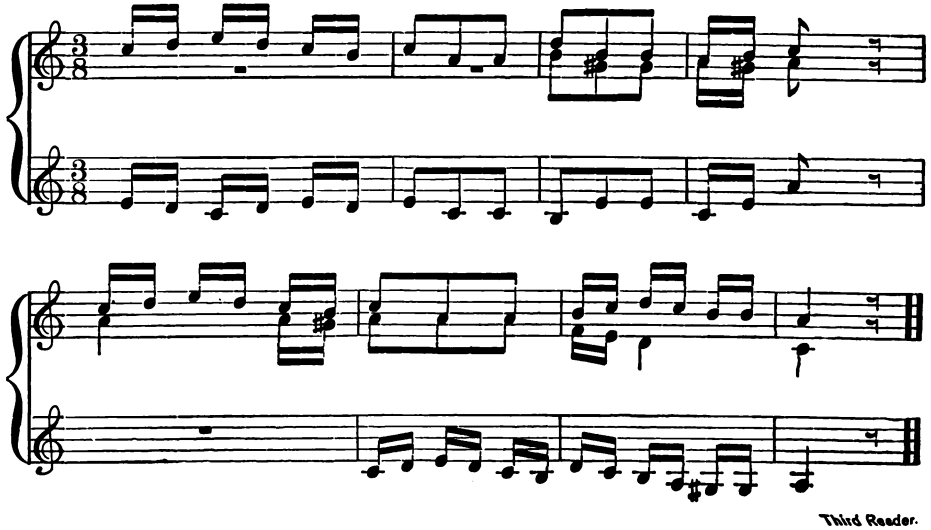
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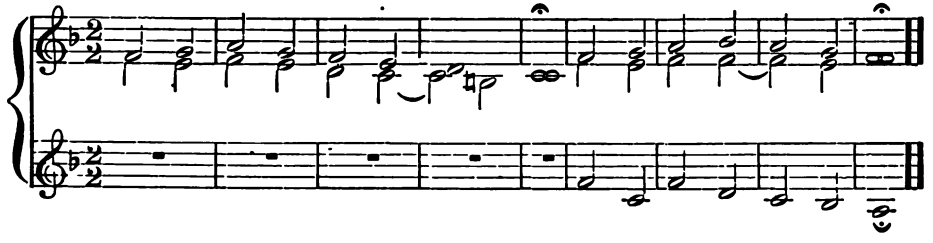
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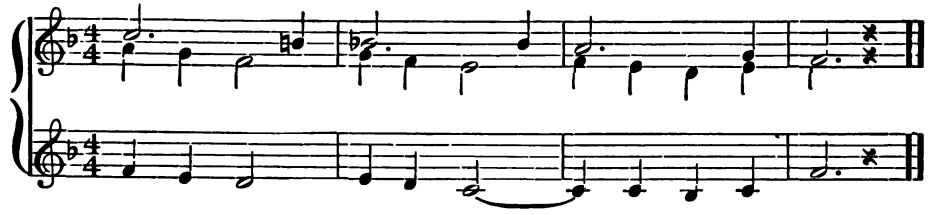
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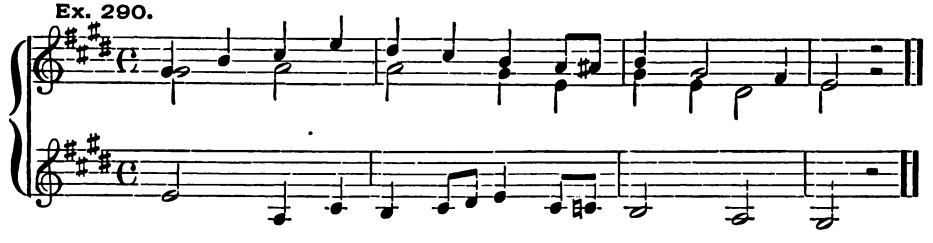
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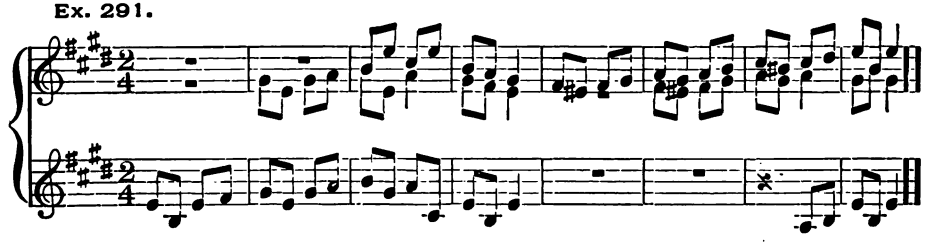
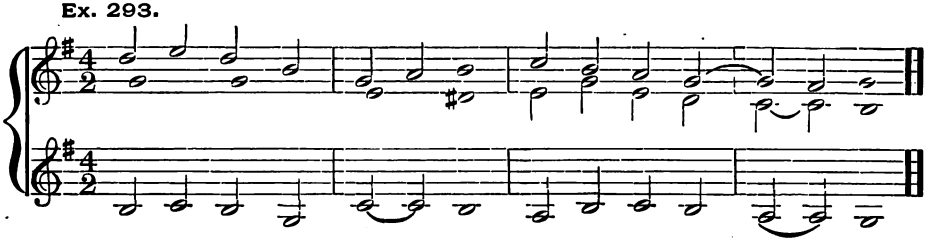

Vocal Drill.

Ex. 292.

Ex. 293.

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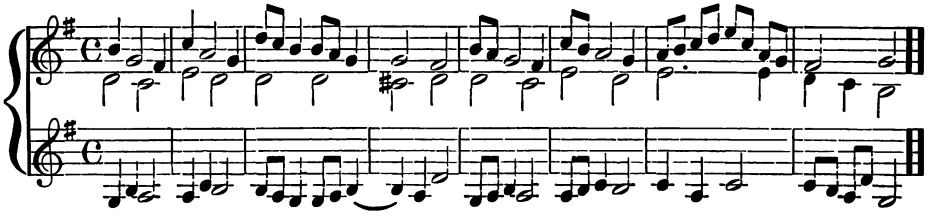
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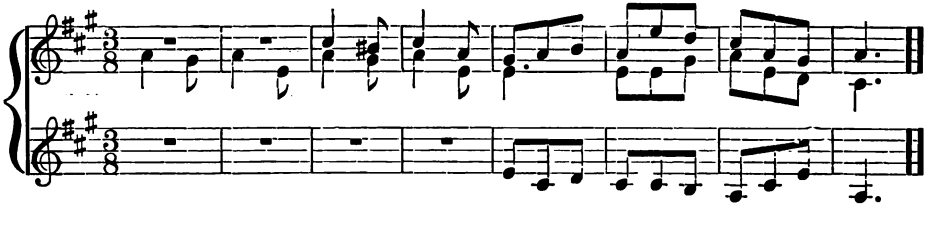
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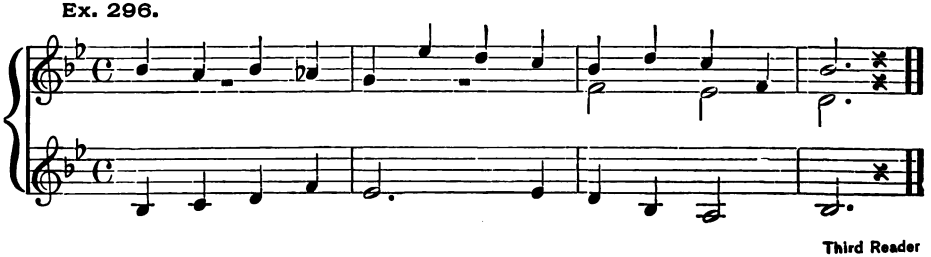
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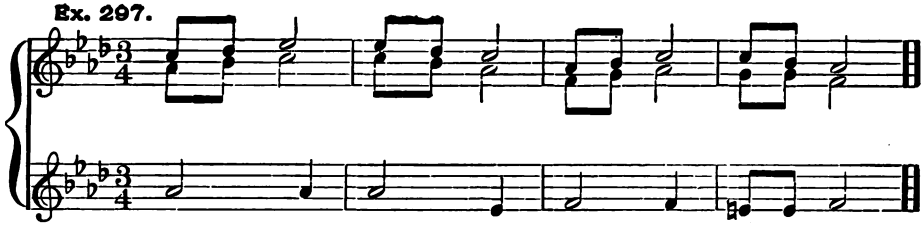
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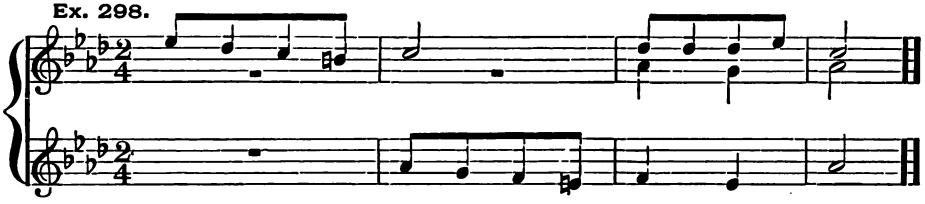
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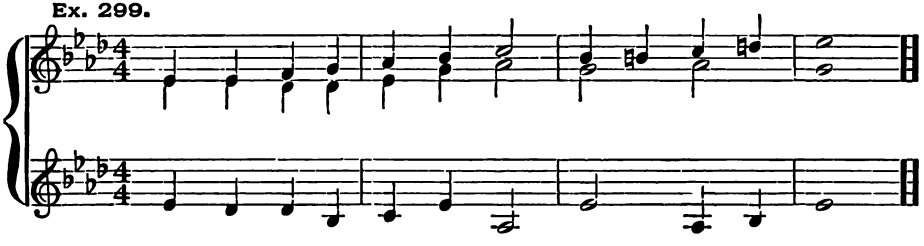
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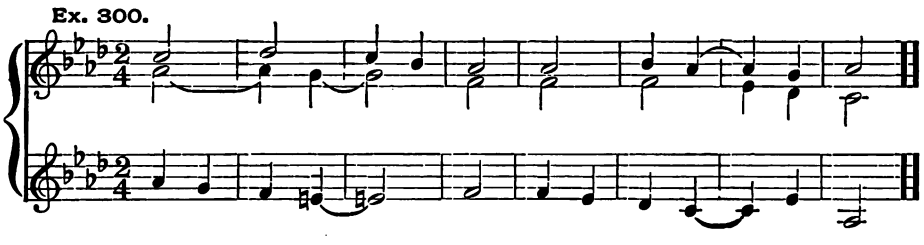
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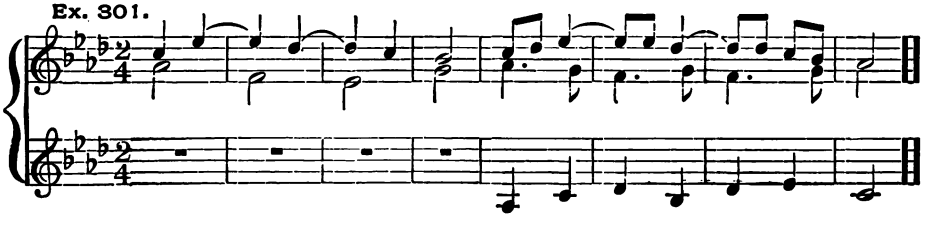
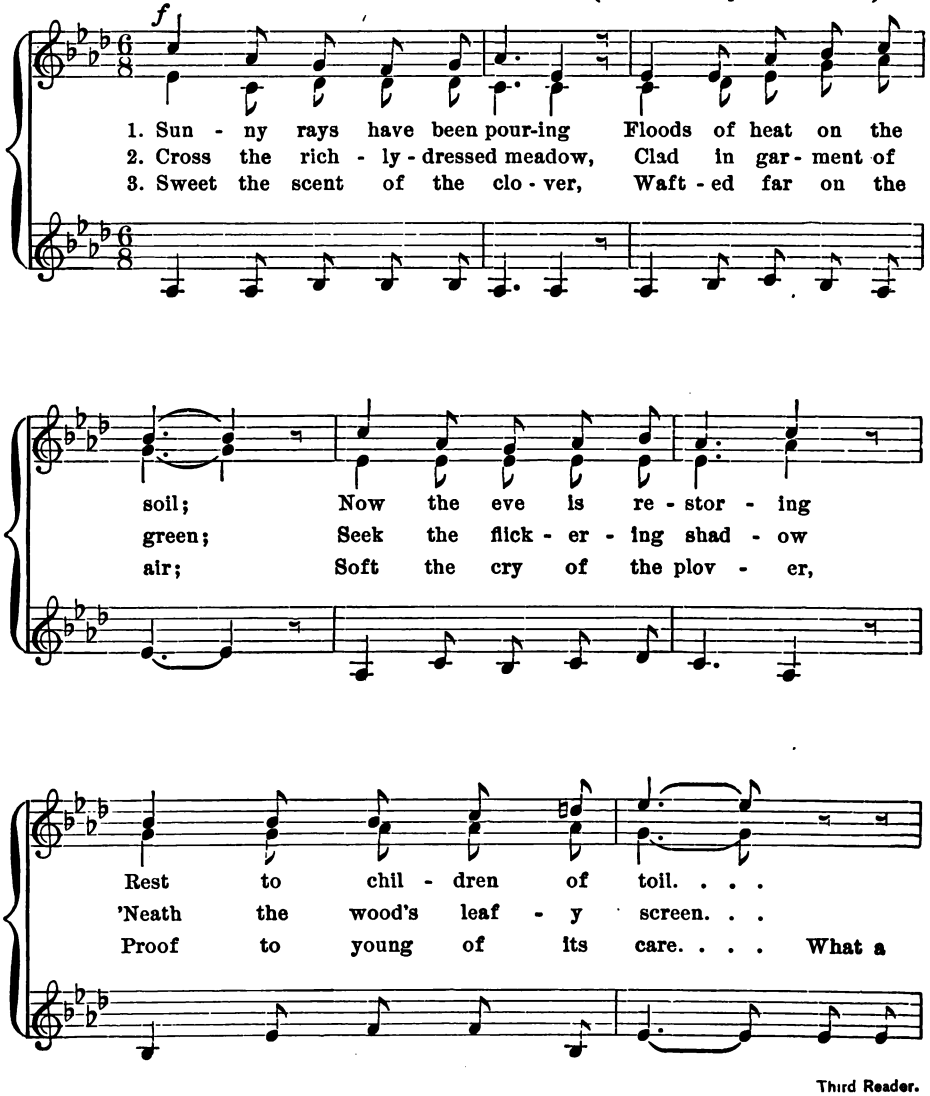
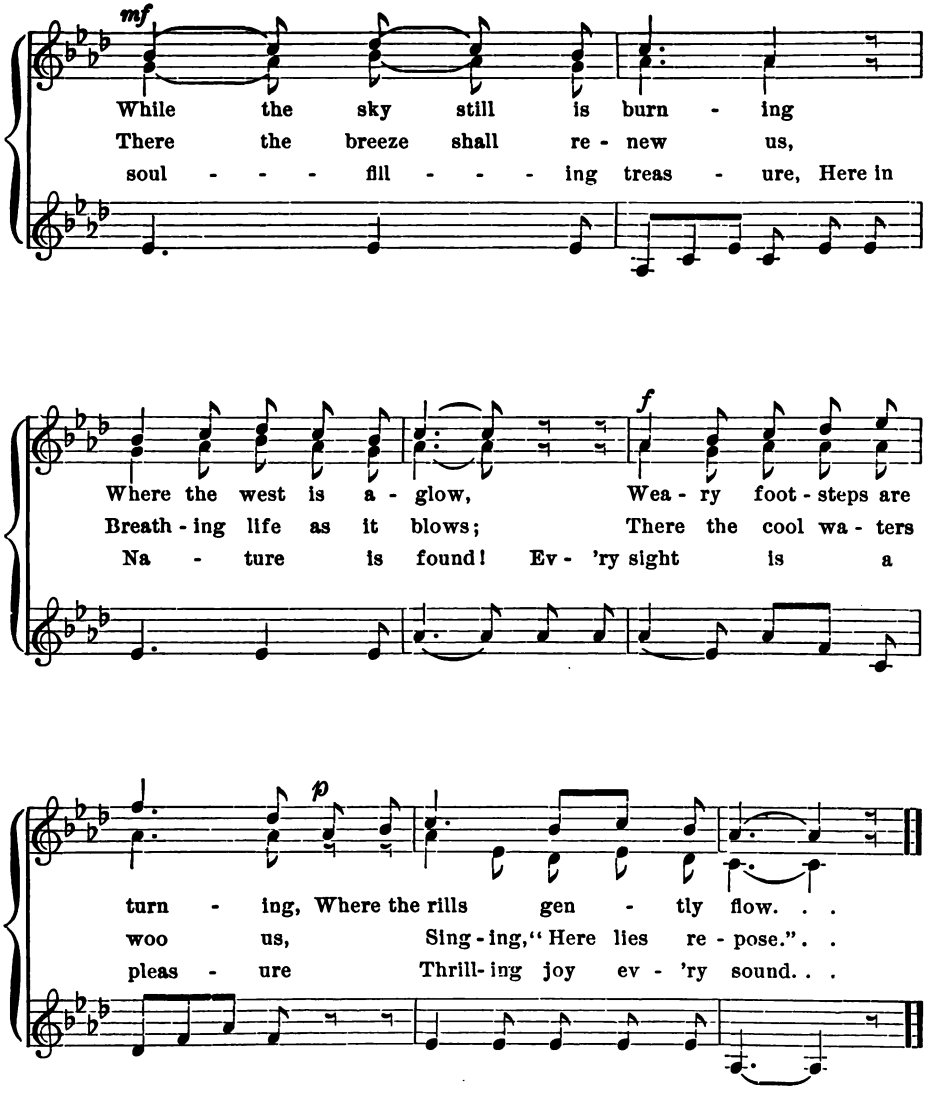
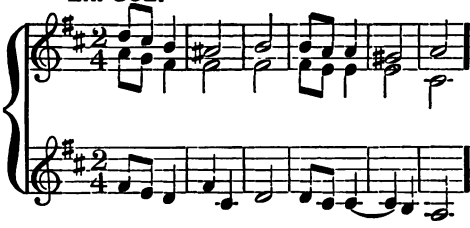
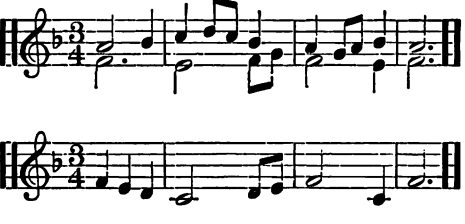
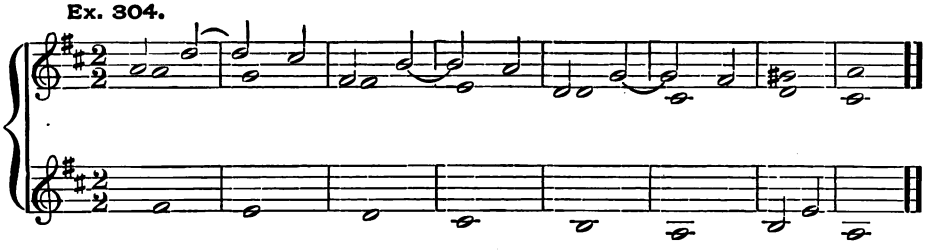

No. 30. Summer Evening.

Words by A. J. FOXWELL.

Music by H. HOFFMAN.
(German composer, 1842—.)

f
1. Sun - ny rays have been pour-ing Floods of heat on the
2. Cross the rich - ly - dressed meadow, Clad in gar - ment of
3. Sweet the scent of the clo - ver, Waft - ed far on the
soil; Now the eve is re - stor - ing
green; Seek the flick - er - ing shad - ow
air; Soft the cry of the plov - er,
Rest to chil - dren of toil. . . .
'Neath the wood's leaf - y screen. . .
Proof to young of its care. . . . What a

mf
While the sky still is burn - ing
There the breeze shall re - new us,
soul - - - fill - - - ing treas - ure, Here in
f
Where the west is a - glow, Wea - ry foot - steps are
Breath - ing life as it blows; There the cool wa - ters
Na - ture is found! Ev - 'ry sight is a
p
turn - ing, Where the rills gen - tly flow. . .
woo us, Sing - ing, "Here lies re - pose." . .
pleas - ure Thrill - ing joy ev - 'ry sound. . .

f, *forte*, loudly. *mf*, *mezzo forte*, moderately loud. *p*, *piano*, softly.

Ex. 302.

Ex. 303.

Ex. 304.

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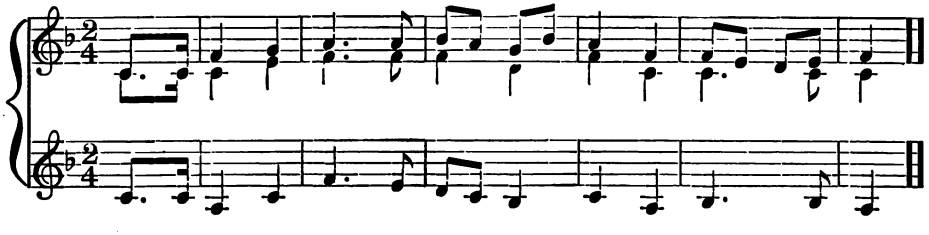
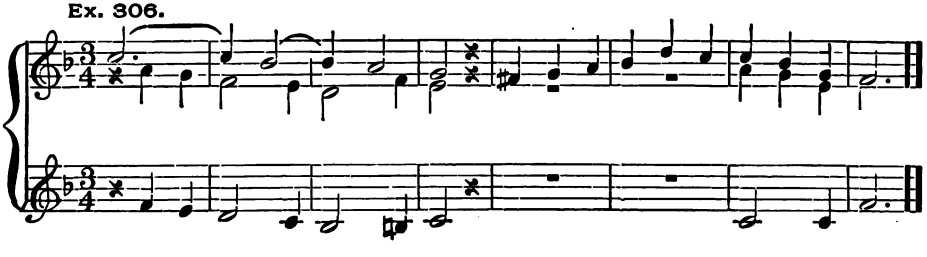
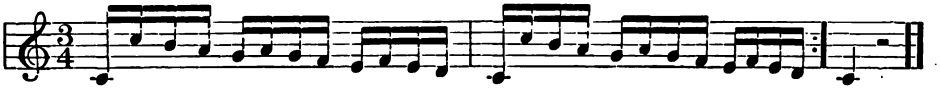
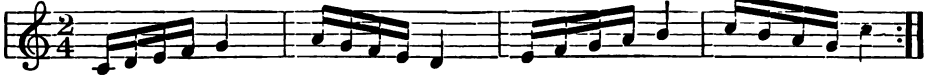
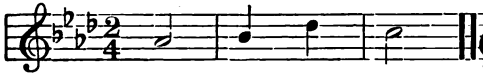
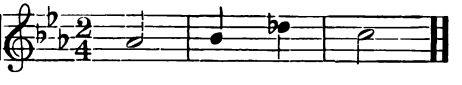
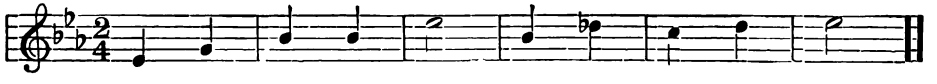
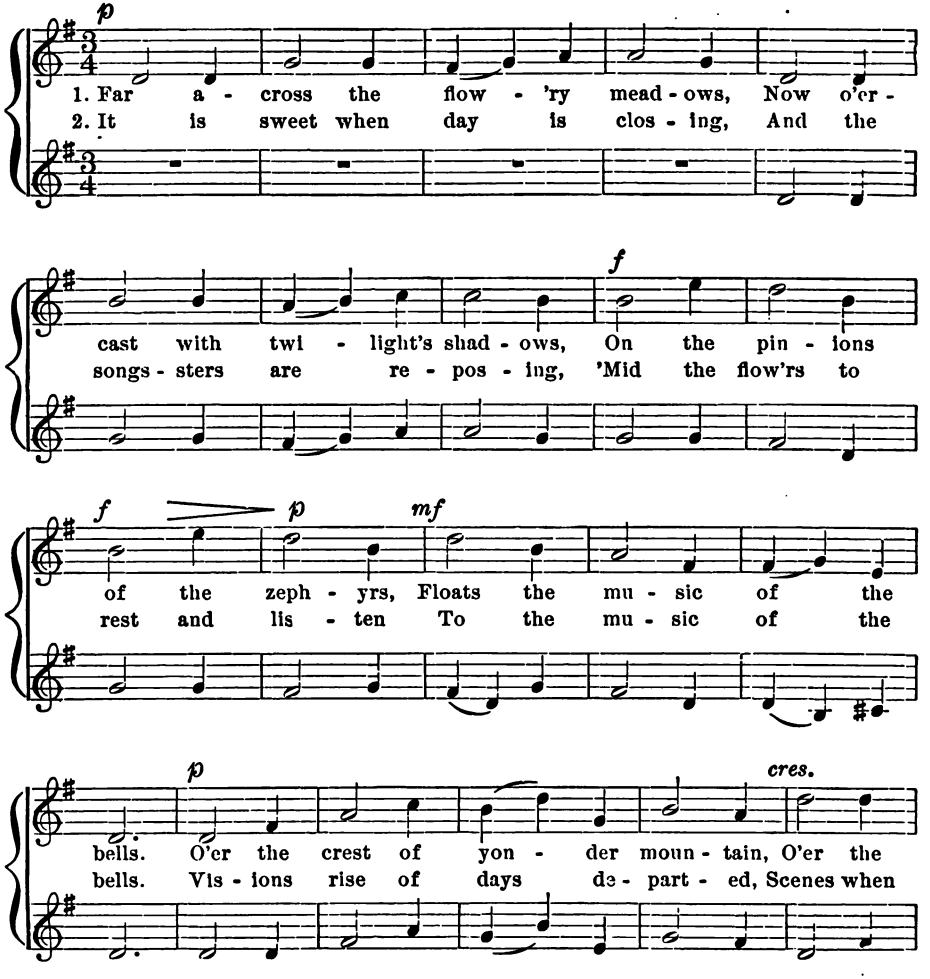

Ex. 306.

SECTION III.

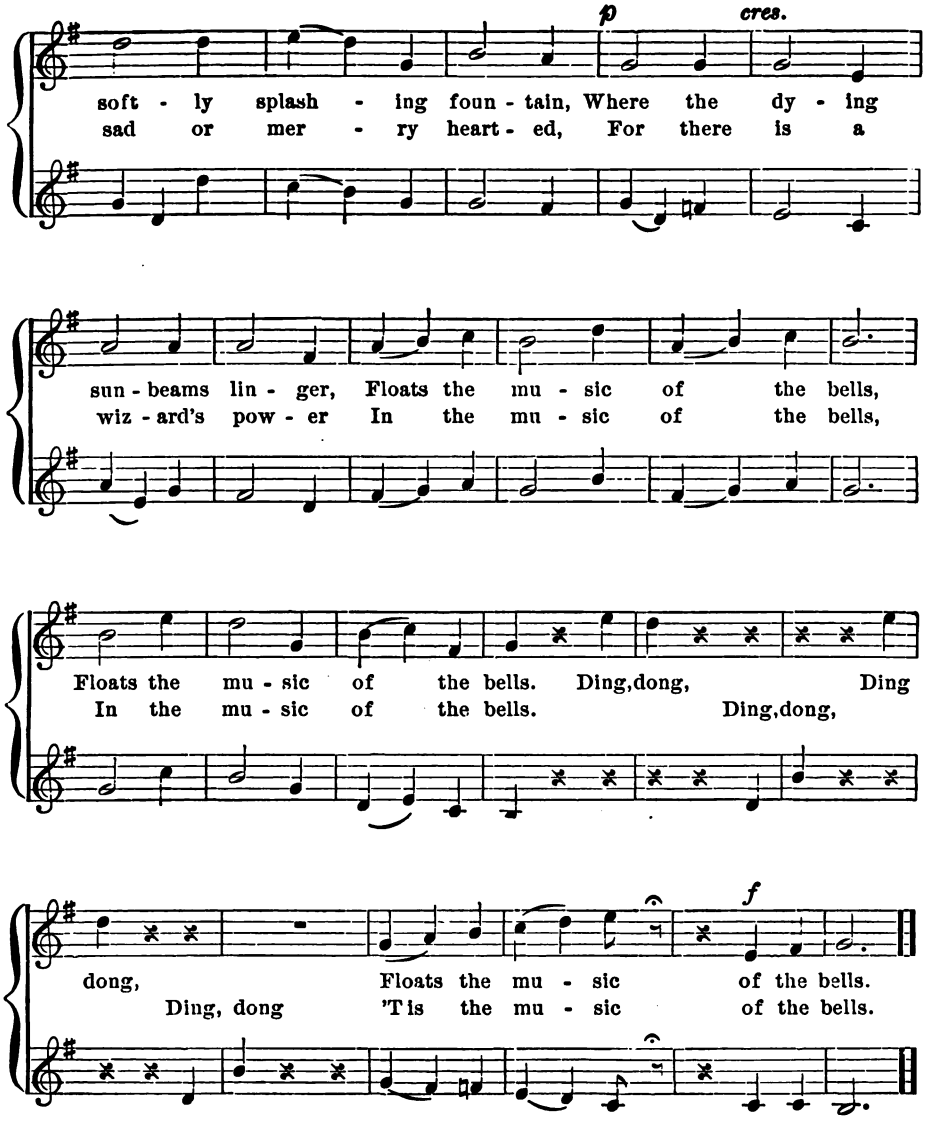
The advance work of this section is carefully taught in the Drill Exercises of Chart Series F. The teacher should study these chart exercises in connection with lessons from this section as indicated.

Ex. 307. Ch. Ser. F. Page 11. Selected.

Ex. 308. Selected.

Ex. 309.

Do re fa mi.

Ex. 310.

Fa sol se la.

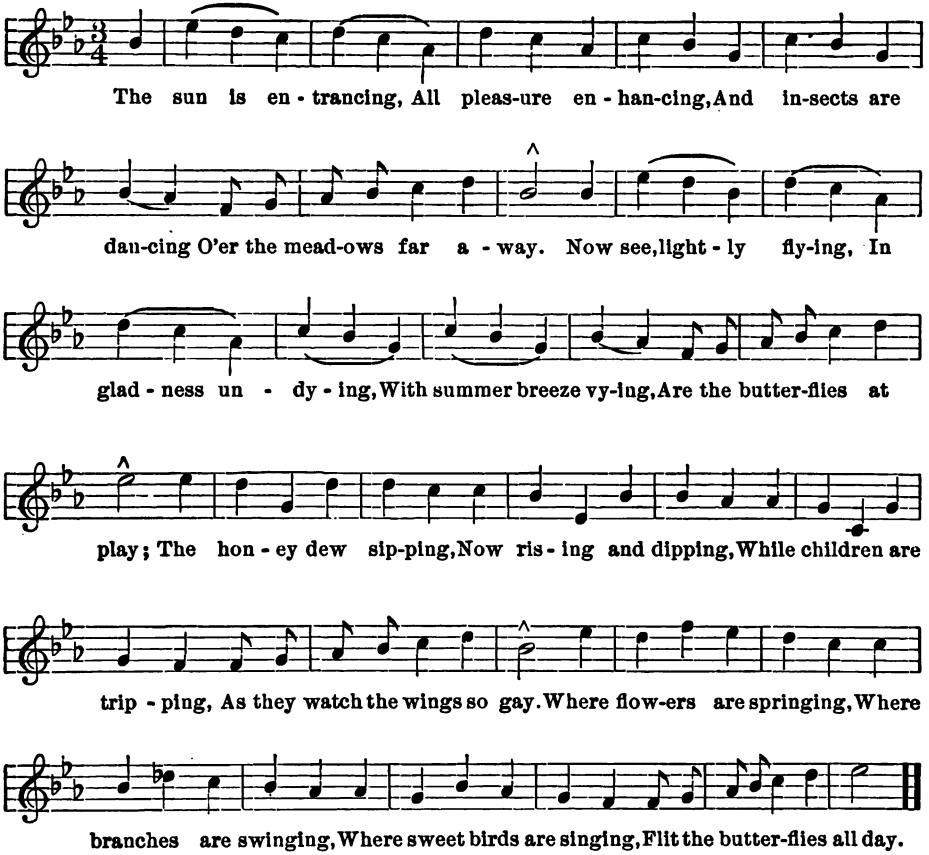
Ex. 311.

No. 31. Music of the Bells.

FRANZ ABT (arr.).
(German composer, 1819–1885.)

p
1. Far a - cross the flow - 'ry mead - ows, Now o'er -
2. It is sweet when day is clos - ing, And the
f
cast with twi - light's shad - ows, On the pin - ions
songs - sters are re - pos - ing, 'Mid the flow'rs to
f
p
mf
of the zeph - yrs, Floats the mu - sic of the
rest and lis - ten To the mu - sic of the
p
cres.
bells. O'er the crest of yon - der moun - tain, O'er the
bells. Vis - ions rise of days de - part - ed, Scenes when

p, *piano*, softly. *mf*, *mezzo forte*, moderately loud.
f, *forte*, loudly. *cres.*, *crescendo*, increase the tone power. (See p. 24.)

p
cres.
soft - ly splash - ing foun - tain, Where the dy - ing
sad or mer - ry heart - ed, For there is a
sun - beams lin - ger, Floats the mu - sic of the bells,
wiz - ard's pow - er In the mu - sic of the bells,
Floats the mu - sic of the bells. Ding,dong, Ding
In the mu - sic of the bells. Ding,dong,
f
dong, Floats the mu - sic of the bells.
Ding, dong 'T is the mu - sic of the bells.

No. 32. Butterfly Song.

Music by J. ARNOUD.


The sun is en - trancing, All pleas-ure en - han-cing, And in-sects are
dan-cing O'er the mead-ows far a - way. Now see, light - ly fly-ing, In
glad - ness un - dy - ing, With summer breeze vy-ing, Are the butter-flies at
play; The hon - ey dew sip-ping, Now ris - ing and dipping, While children are
trip - ping, As they watch the wings so gay. Where flow-ers are springing, Where
branches are swinging, Where sweet birds are singing, Flit the butter-flies all day.

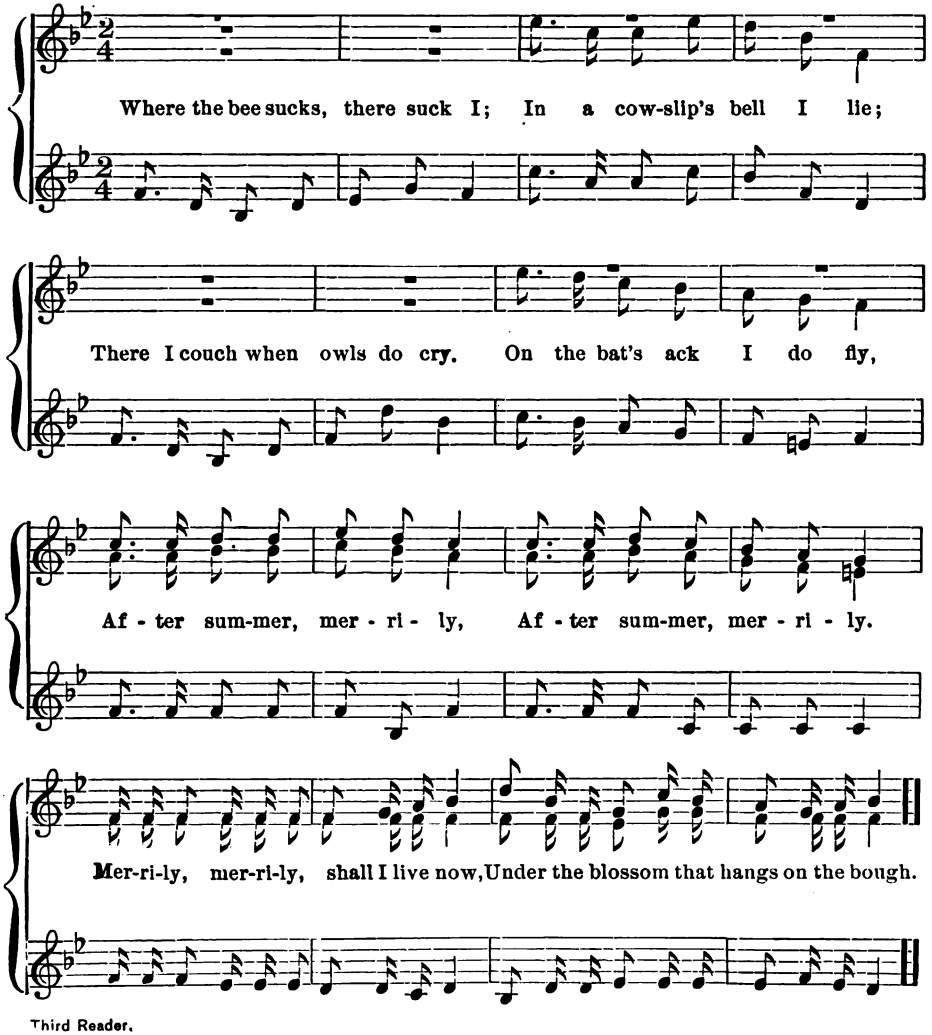
The difference in pitch between one tone and any other is called an interval.

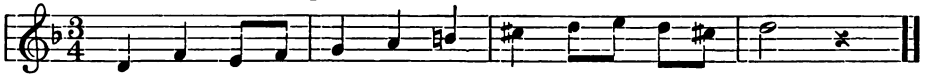
From any tone to the next in the scale above or below is called a step.

From any tone to one not the next is called a skip. All steps and *skips are,* therefore, intervals.

No. 33. Ariel's Song.

Words by WILLIAM SHAKESPEARE.
(English author, 1564–1616.)


Where the bee sucks, there suck I; In a cow-slip's bell I lie;
There I couch when owls do cry. On the bat's ack I do fly,
Af - ter sum-mer, mer - ri - ly, Af - ter sum-mer, mer - ri - ly.
Mer-ri-ly, mer-ri-ly, shall I live now, Under the blossom that hangs on the bough.

Ex. 312. Ch. Ser. F. Page 2.

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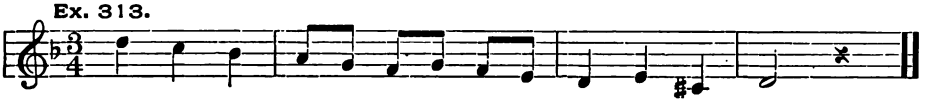
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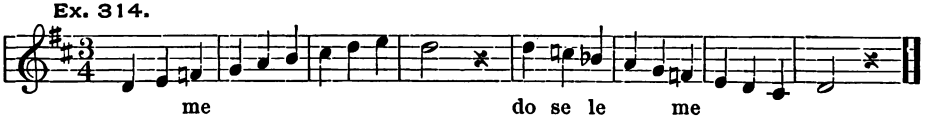
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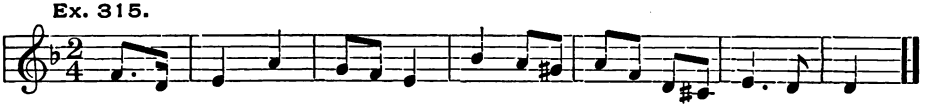
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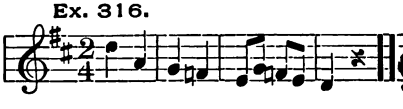
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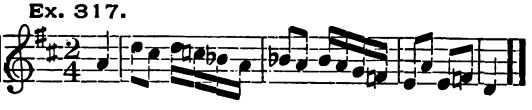
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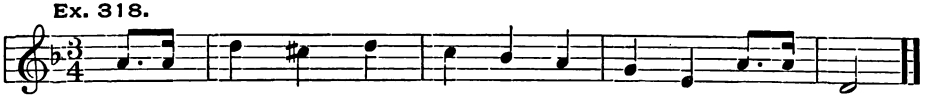
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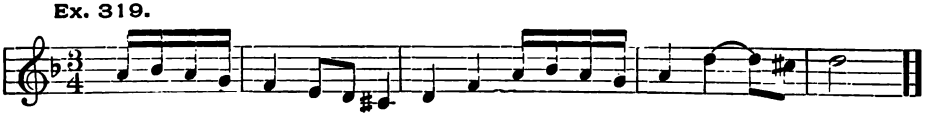
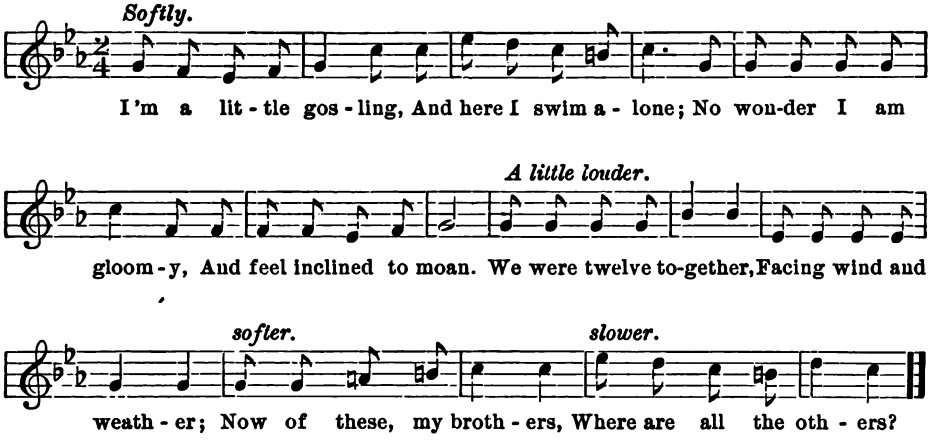
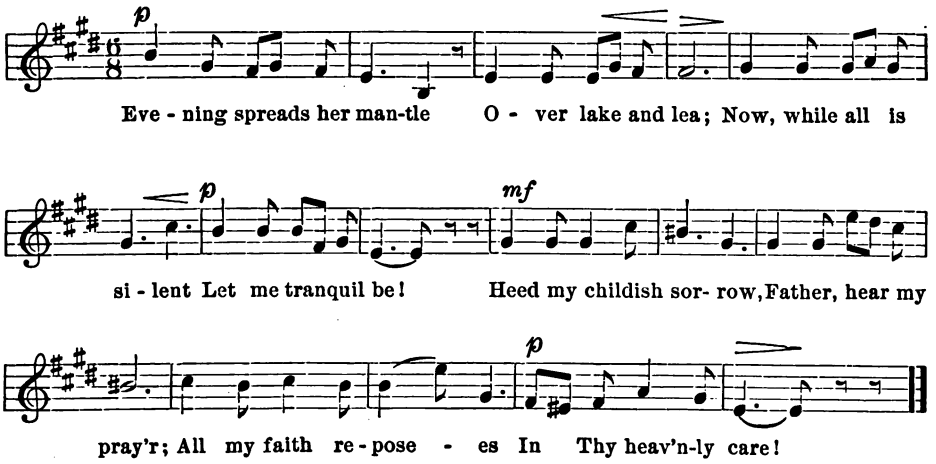

No. 34. I'm a Little Gosling.

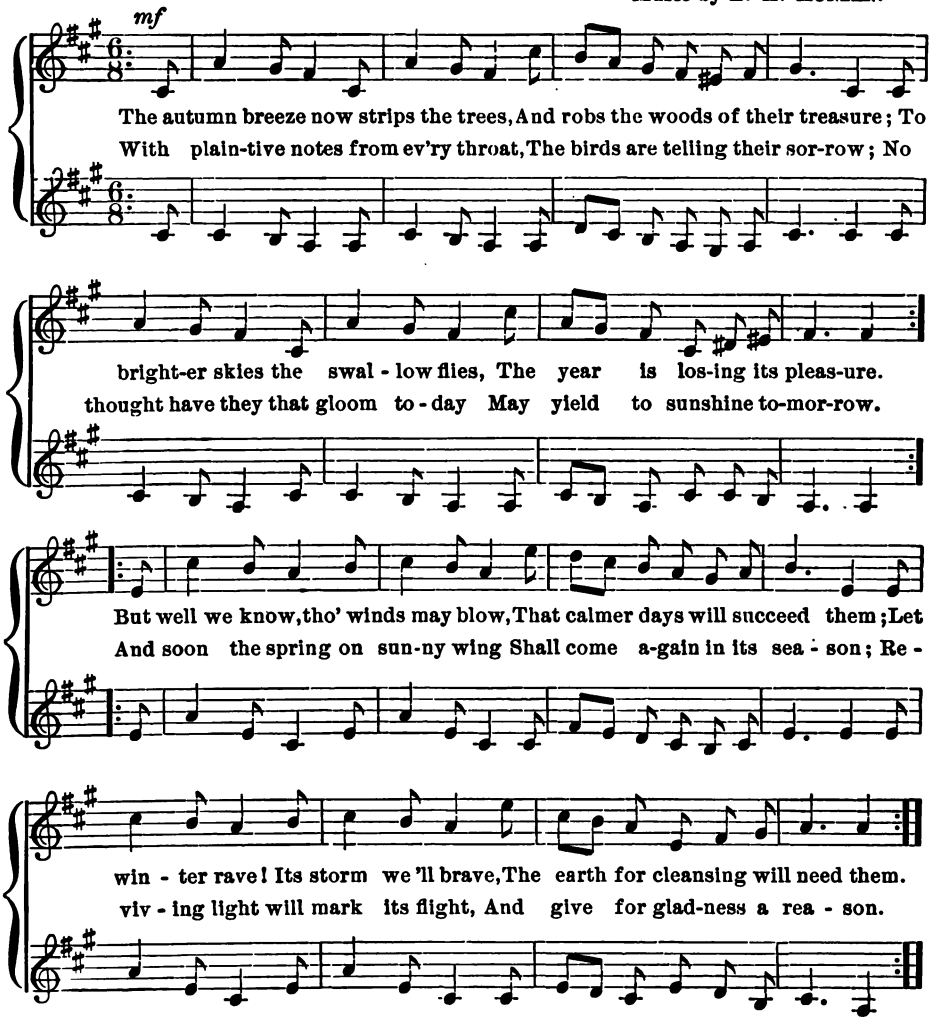
Music by G. NAKONZ.
(German.)


Softly.
I'm a lit - tle gos - ling, And here I swim a - lone; No won-der I am
A little louder.
gloom - y, And feel inclined to moan. We were twelve to-gether, Facing wind and
softer.
slower.
weath - er; Now of these, my broth - ers, Where are all the oth - ers?

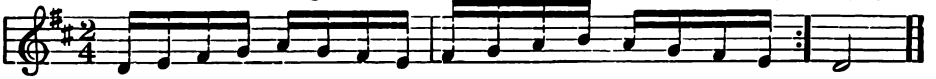
No. 35. Evening Hymn.

FRANZ ABT.
(German composer, 1819–1885.)

p
Eve - ning spreads her man-tle O - ver lake and lea; Now, while all is
p
mf
si - lent Let me tranquil be! Heed my childish sor- row, Father, hear my
p
pray'r; All my faith re - pose - es In Thy heav'n-ly care!

No. 36. The Autumn Breeze.

Music by L. A. KUNZEN.

mf
The autumn breeze now strips the trees, And robs the woods of their treasure; To
With plain-tive notes from ev'ry throat, The birds are telling their sor-row; No
bright-er skies the swal - low flies, The year is los-ing its pleas-ure.
thought have they that gloom to - day May yield to sunshine to-mor-row.
But well we know, tho' winds may blow, That calmer days will succeed them; Let
And soon the spring on sun-ny wing Shall come a-gain in its sea - son; Re -
win - ter rave! Its storm we 'll brave, The earth for cleansing will need them.
viv - ing light will mark its flight, And give for glad-ness a rea - son.

mf, *mezzo forte*, moderately loud.

Ex. 320. Ch. Ser. F. Page 9. VIARDOT-GARCIA.

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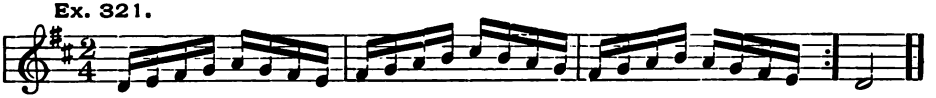
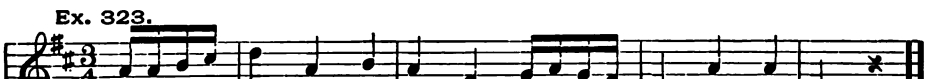

Ex. 322.

Ex. 323.

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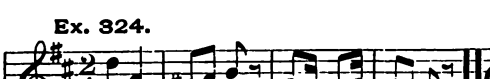
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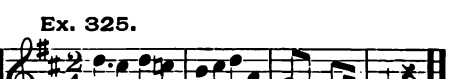
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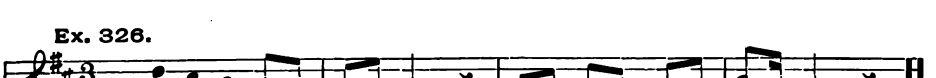
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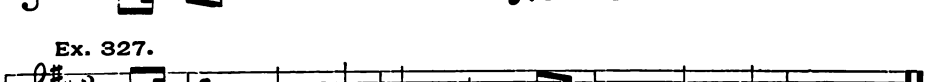
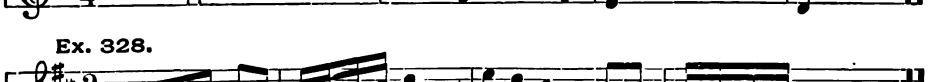


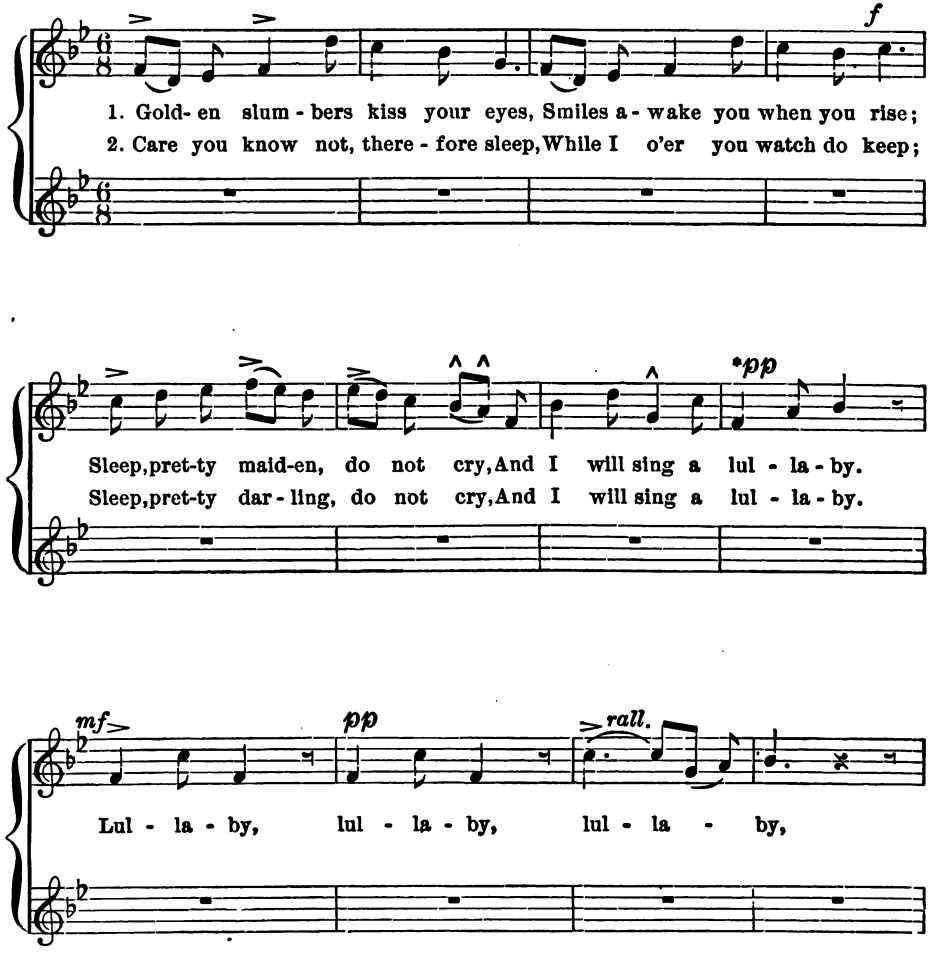
Ex. 328.

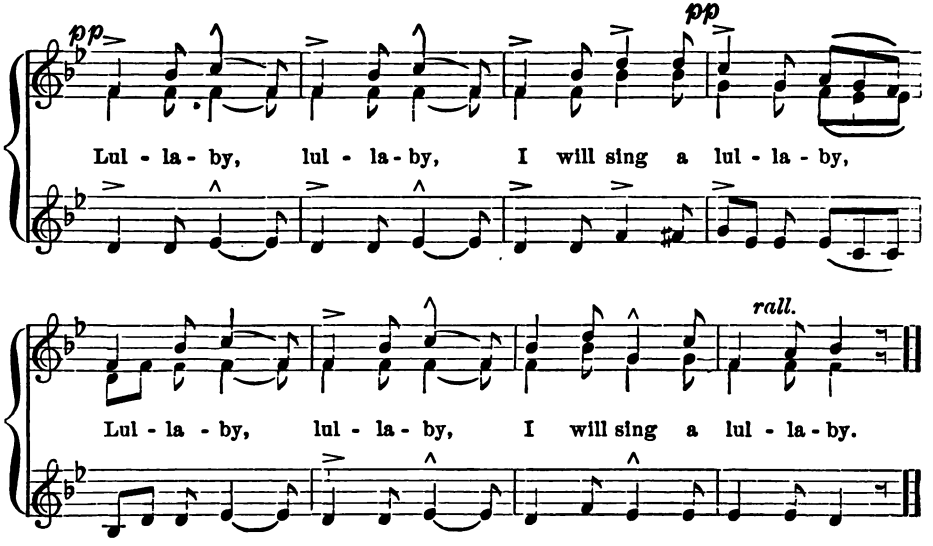


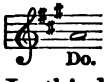
All intervals are named like the octave, from the number of steps which they include.

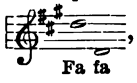
Thus: from do to re is a second, from do to mi is a third, from do to fa is a fourth, and so on. The intervals are named from any note as well as from do, thus: from re to mi is a second, from re to fa is a third, and so on.

No. 37. Golden Slumbers Kiss your Eyes.

Arranged.

f
1. Gold- en slum - bers kiss your eyes, Smiles a - wake you when you rise;
2. Care you know not, there - fore sleep, While I o'er you watch do keep;
*pp
Sleep, pret-ty maid-en, do not cry, And I will sing a lul - la - by.
Sleep, pret-ty dar - ling, do not cry, And I will sing a lul - la - by.
mf
pp
rall.
Lul - la - by, lul - la - by, lul - la - by,

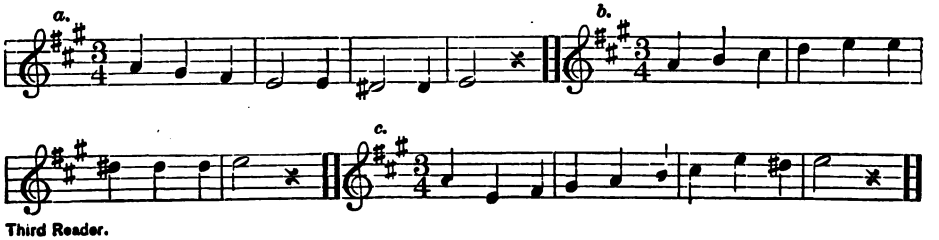
*pp, abbreviation of the Italian word *pianissimo*, meaning very softly. ***Rall.*, *rallentando***, slower and softer.

Dictation.

The key is A. The signature is . Do is on the second space 

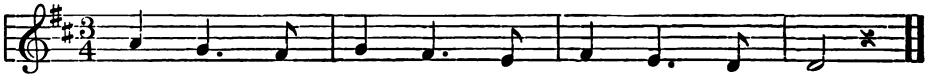
The meter is $\frac{3}{4}$. What must each measure contain in $\frac{3}{4}$ meter? In this key ♯4, or fi, is represented by a sharp placed before fa. As fa is found in two places

, fi may be likewise found in these two places. Thus:

.

The teacher will call attention to the rest in the final measure.

Exercises.

Vocal Drill.

Ex. 329.

Ex. 330. Ch. Ser. F. Pages 5 and 7.

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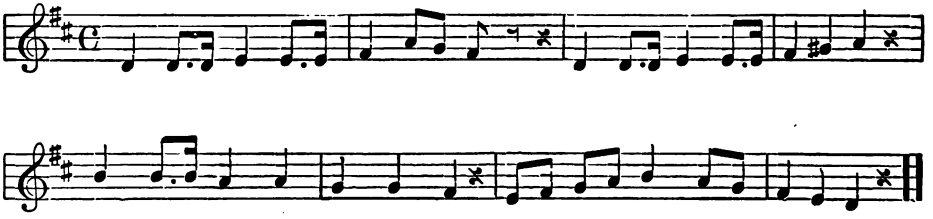
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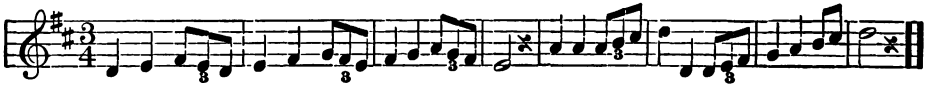
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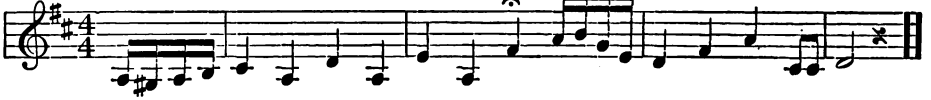
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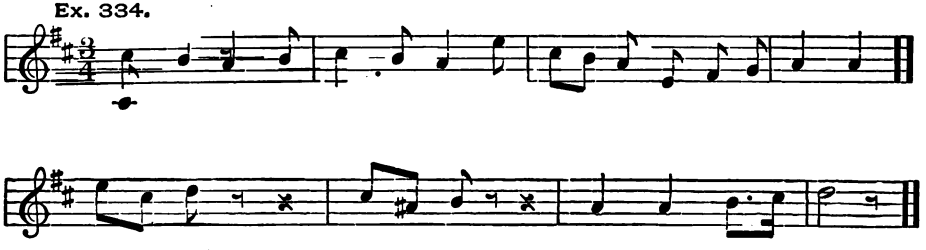
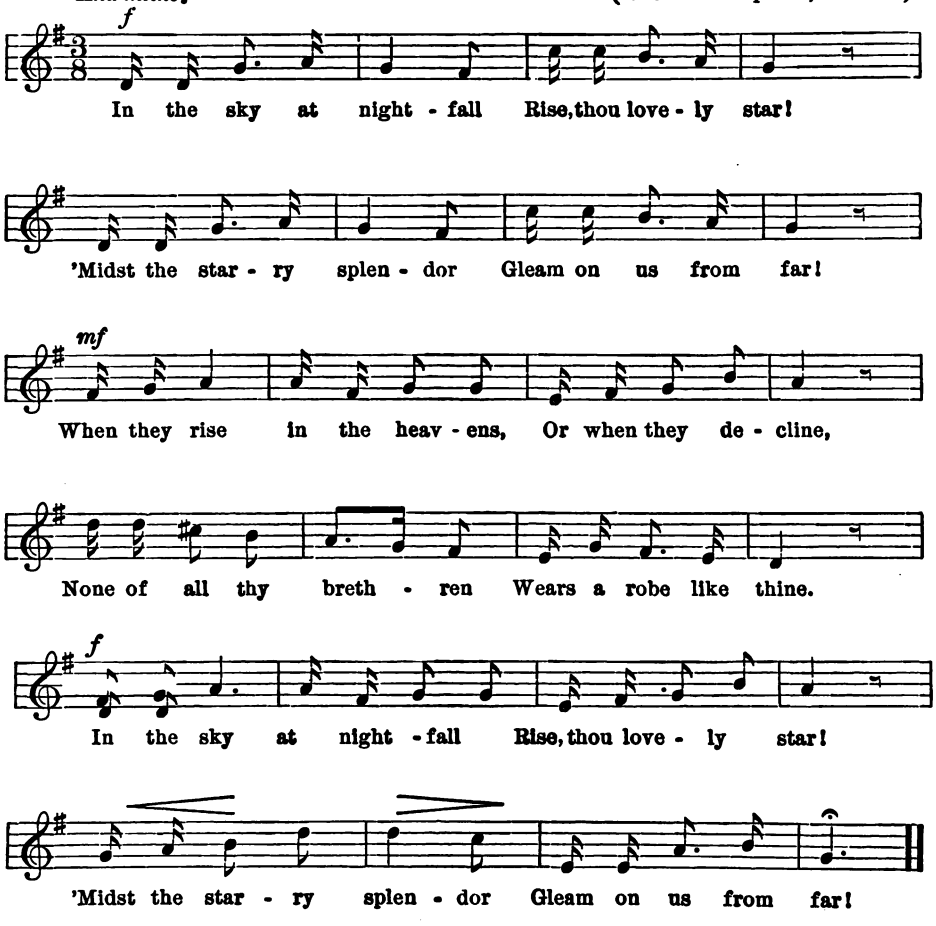
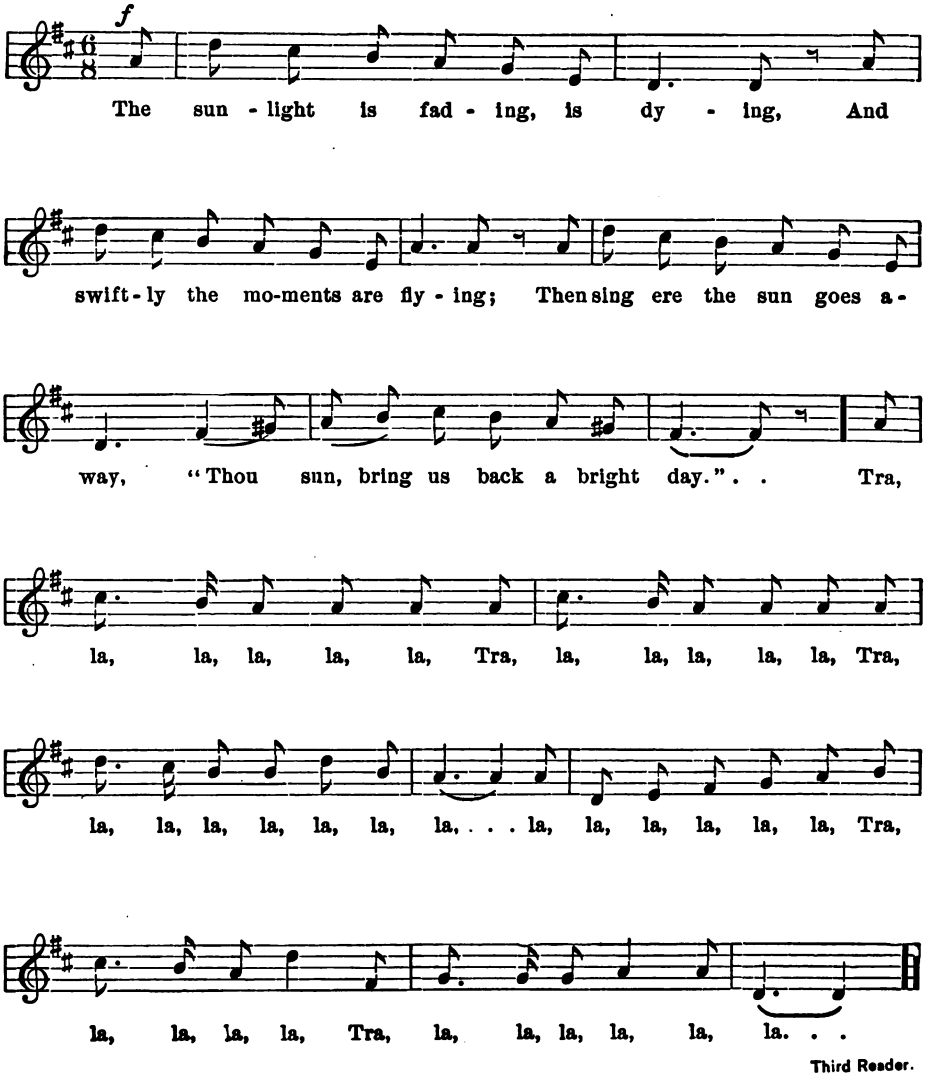

No. 38. To the Evening Star.

C. Reinecke.
(German composer, 1827—.)

Andantino.
f
In the sky at night - fall Rise, thou love - ly star!
'Midst the star - ry splen - dor Gleam on us from far!
mf
When they rise in the heav - ens, Or when they de - cline,
None of all thy breth - ren Wears a robe like thine.
f
In the sky at night - fall Rise, thou love - ly star!
'Midst the star - ry splen - dor Gleam on us from far!

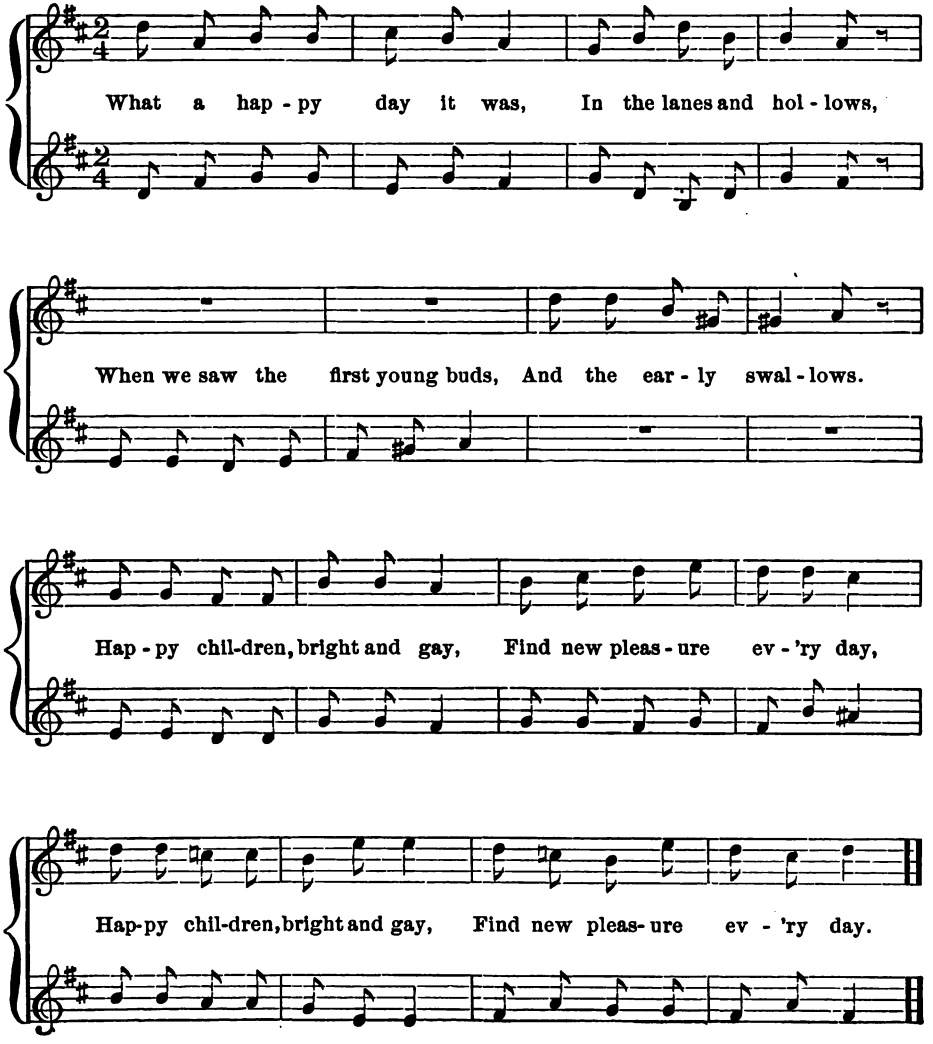
Andantino, somewhat slowly and moderately. (See p. 11.)
mf, *mezzo forte*, moderately loud.

No. 39. In the Fields.

J. ARNOUD.

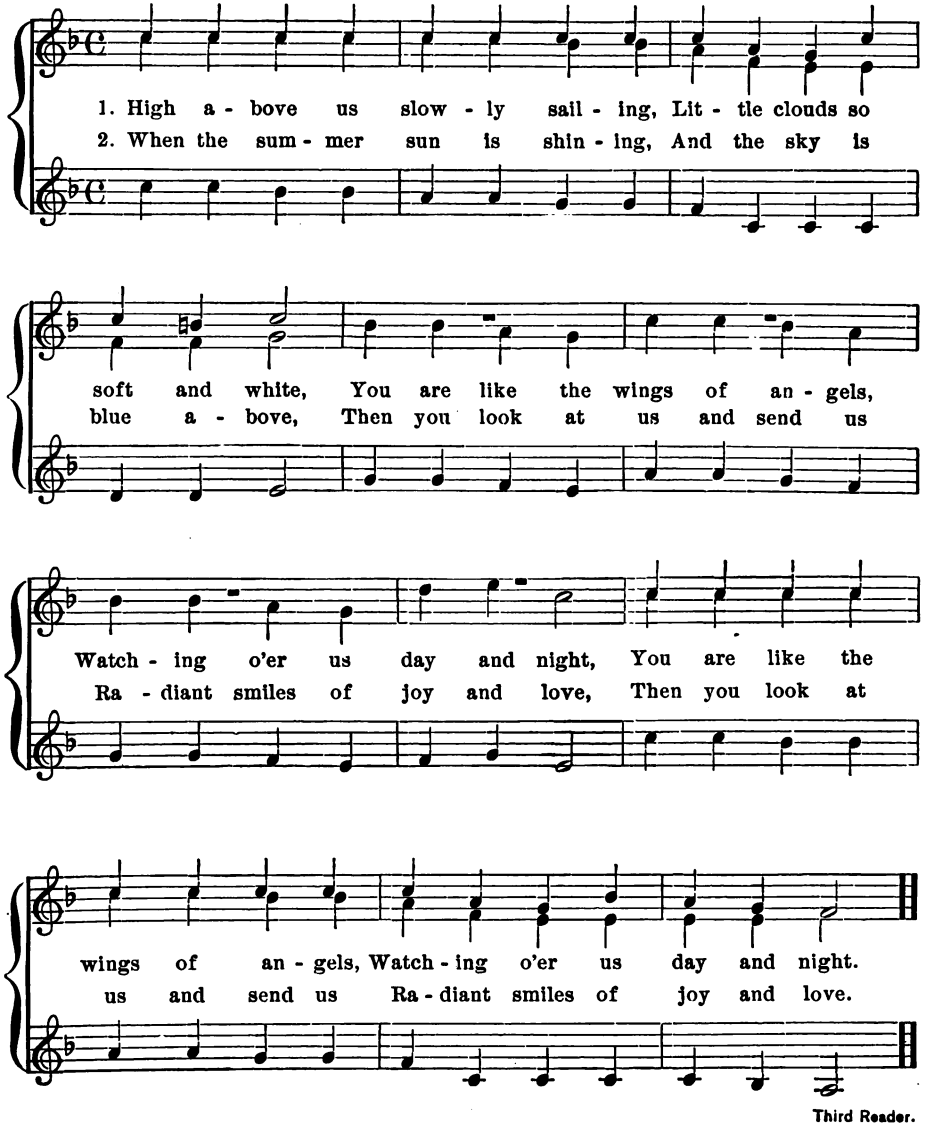

f
The sun - light is fad - ing, is dy - ing, And
swift - ly the mo-ments are fly - ing; Then sing ere the sun goes a -
way, "Thou sun, bring us back a bright day." . . Tra,
la, la, la, la, la, Tra, la, la, la, la, la, Tra,
la, la, la, la, la, la, la, . . . la, la, la, la, la, la, Tra,
la, la, la, la, Tra, la, la, la, la, la, la. . .

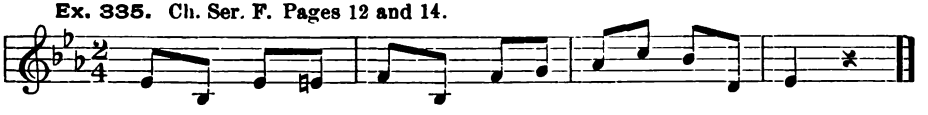
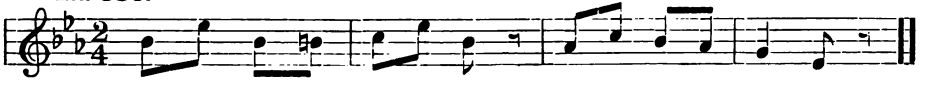
No. 40. A Song of the Year.

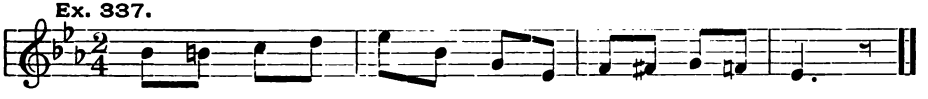
Words by ELLIS WALTON.

What a hap - py day it was, In the lanes and hol - lows,
When we saw the first young buds, And the ear - ly swal - lows.
Hap - py chil-dren, bright and gay, Find new pleas - ure ev - 'ry day,
Hap-py chil-dren, bright and gay, Find new pleas- ure ev - 'ry day.

No. 41. Little Clouds.

Words by MARY CHATER.


1. High a - bove us slow - ly sail - ing, Lit - tle clouds so
2. When the sum - mer sun is shin - ing, And the sky is
soft and white, You are like the wings of an - gels,
blue a - bove, Then you look at us and send us
Watch - ing o'er us day and night, You are like the
Ra - diant smiles of joy and love, Then you look at
wings of an - gels, Watch - ing o'er us day and night.
us and send us Ra - diant smiles of joy and love.

Ex. 335. Ch. Ser. F. Pages 12 and 14.

Ex. 336.

Ex. 337.



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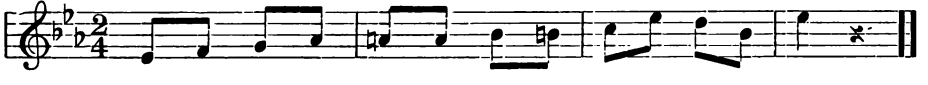
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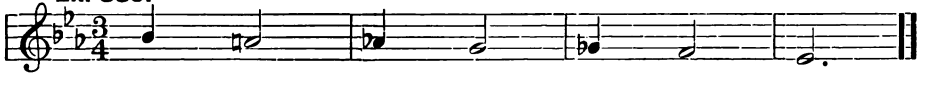
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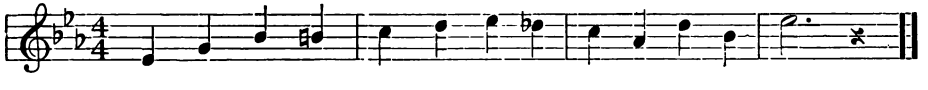

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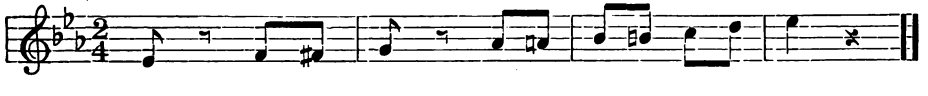
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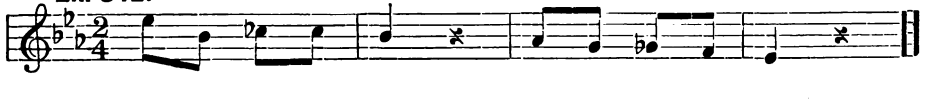
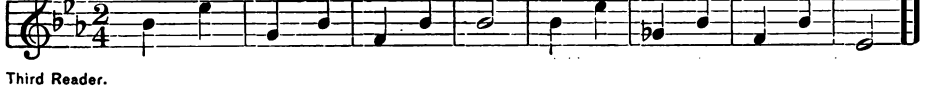
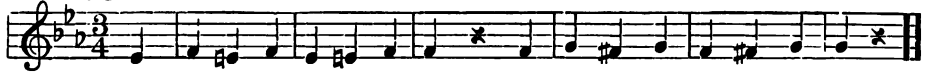
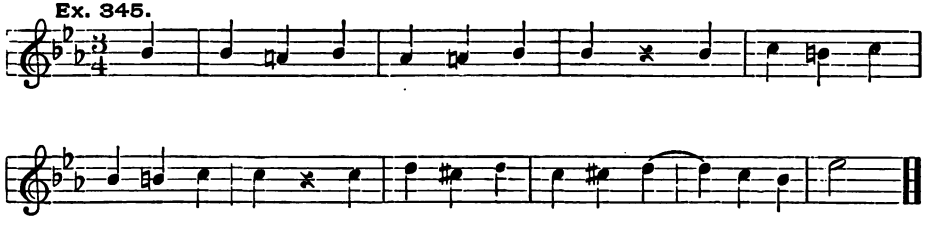
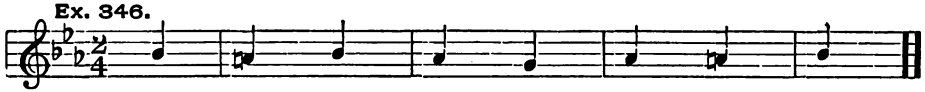
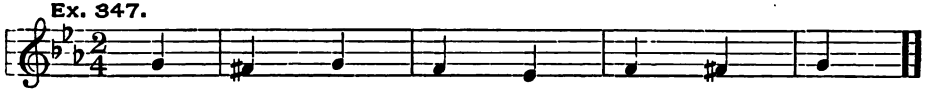

Ex. 343.

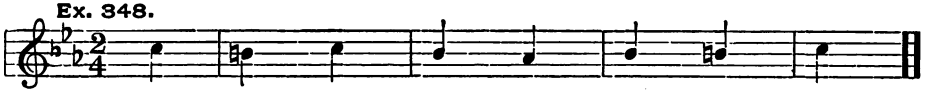


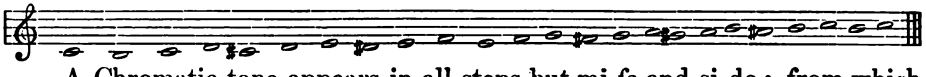
Ex. 344.

Ex. 345.

Ex. 346.



Ex. 347.



Ex. 348.

We learned under Chromatics that such tones could occur between the scale tones, thus:

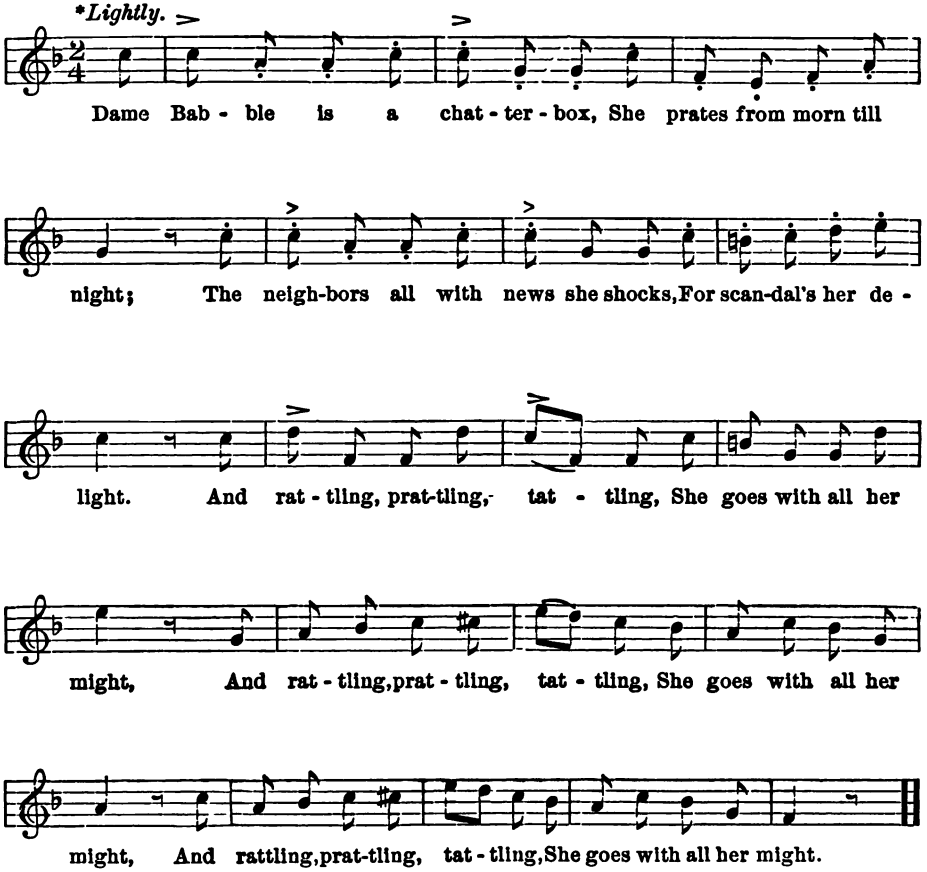


A Chromatic tone appears in all steps but mi fa and si do; from which we learn that half steps occur between mi fa and si do, and that between all the other tones of the scale whole steps occur.

The whole steps are called major or larger seconds, and the half steps are called minor or smaller seconds.

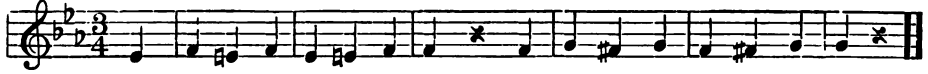
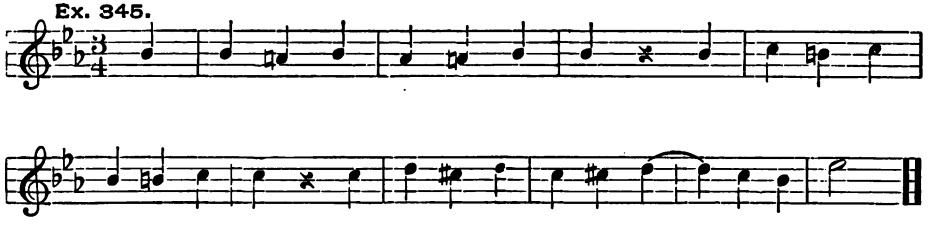
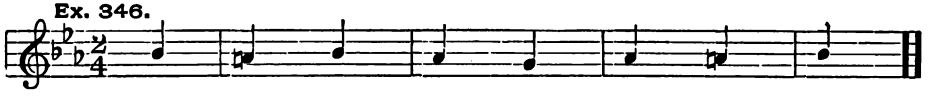
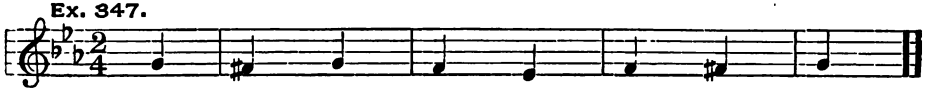
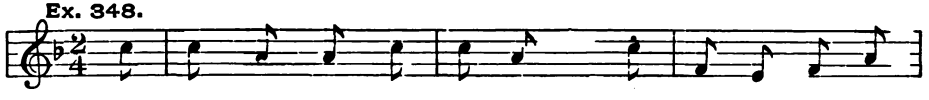
No. 42. Dame Babble.

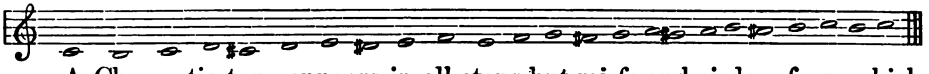
FRANZ ABT.
(German composer, 1819–1885.)


*Lightly.
Dame Bab - ble is a chat - ter - box, She prates from morn till
night; The neigh-bors all with news she shocks, For scan-dal's her de -
light. And rat - tling, prat-tling, tat - tling, She goes with all her
might, And rat - tling, prat - tling, tat - tling, She goes with all her
might, And rattling, prat-tling, tat - tling, She goes with all her might.

> means accent.

* The marks under the notes (♪) mean that they are to be sung in shorter value than the notes represent. The effect is the same as ♪ 𝄽 Notes so marked are called *staccato* notes.

Ex. 344.

Ex. 345.

Ex. 346.

Ex. 347.

Ex. 348.

We learned under Chromatics that such tones could occur between the scale tones, thus:

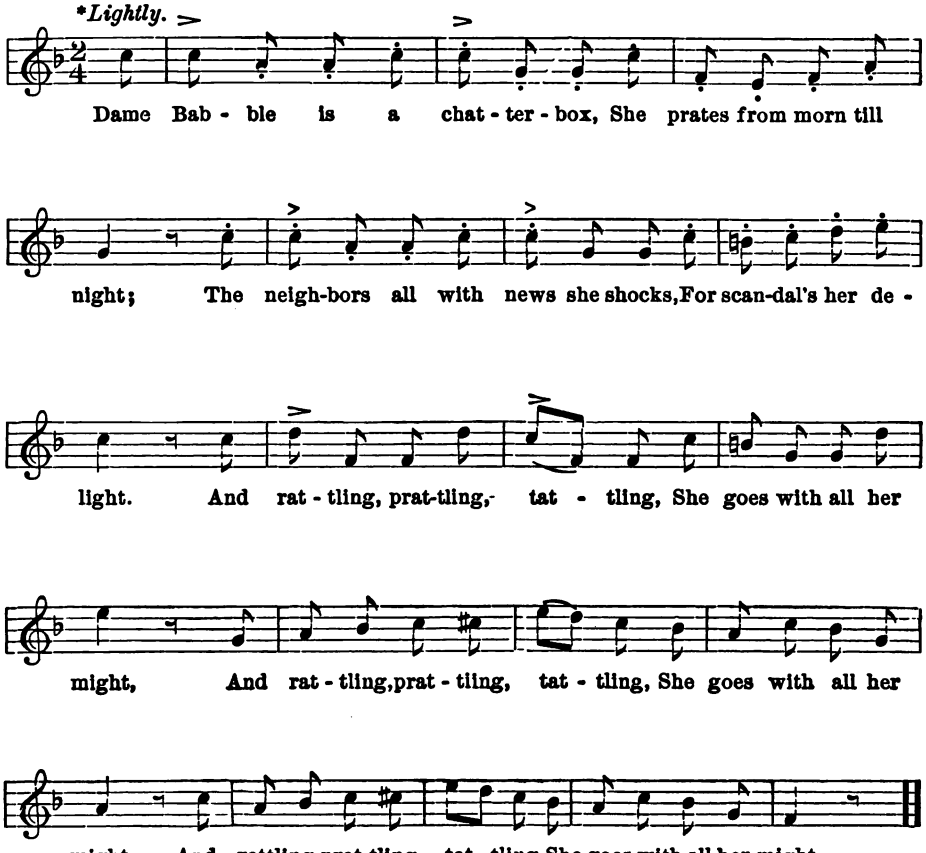


A Chromatic tone appears in all steps but mi fa and si do; from which we learn that half steps occur between mi fa and si do, and that between all the other tones of the scale whole steps occur.

The whole steps are called major or larger seconds, and the half steps are called minor or smaller seconds.

No. 42. Dame Babble.

FRANZ ABT.
(German composer, 1819–1885.)

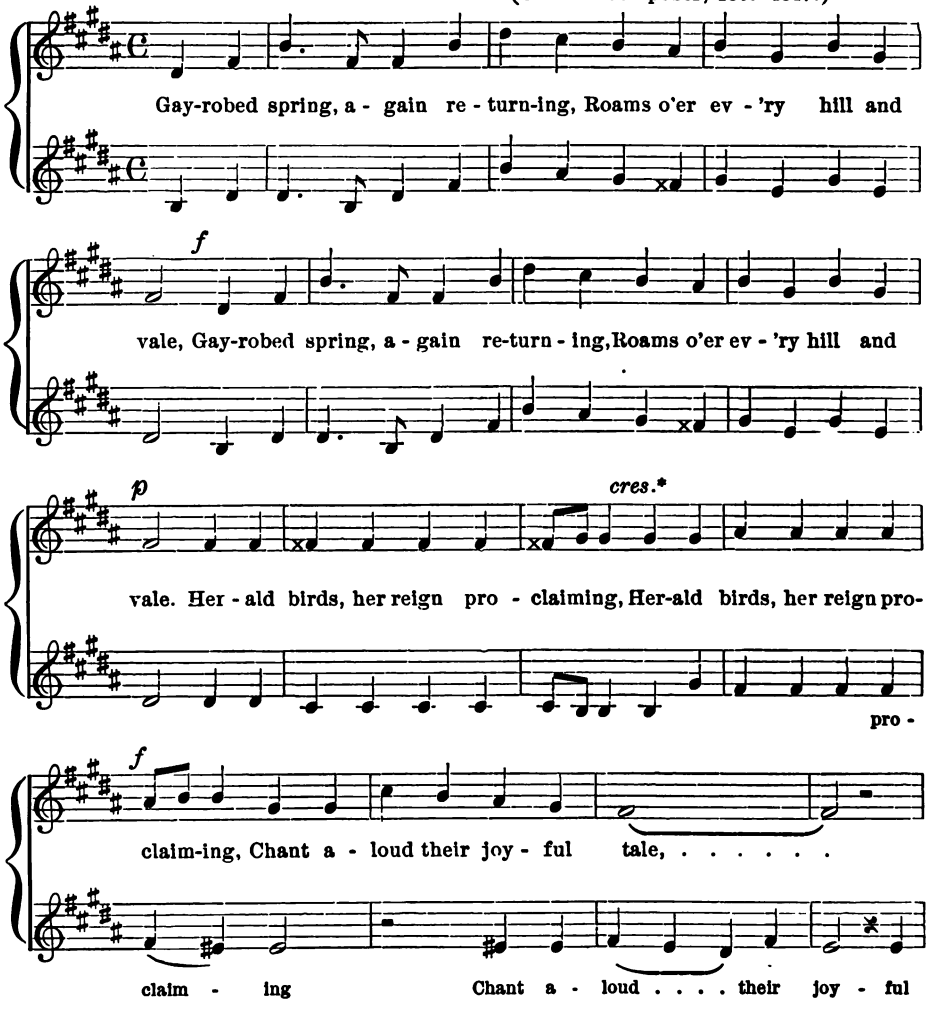

*Lightly.
Dame Bab - ble is a chat - ter - box, She prates from morn till
night; The neigh-bors all with news she shocks, For scan-dal's her de -
light. And rat - tling, prat-tling, tat - tling, She goes with all her
might, And rat - tling, prat - tling, tat - tling, She goes with all her
might, And rattling, prat-tling, tat - tling, She goes with all her might.

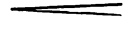
> means accent.

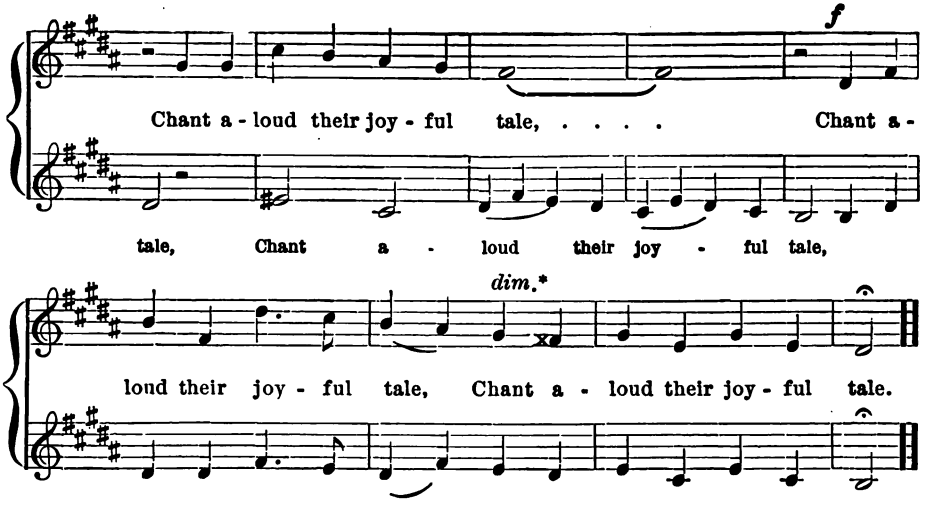
*The marks under the notes ( ) mean that they are to be sung in shorter value than the notes represent. The effect is the same as Notes so marked are called *staccato* notes.

No. 43. Gay-robed Spring.

Words by JOHN GUARD. Music by FELIX MENDELSSOHN-BARTHOLDY. (German composer, 1809–1847.)


Gay-robed spring, a - gain re - turn-ing, Roams o'er ev - 'ry hill and
f
vale, Gay-robed spring, a - gain re-turn - ing, Roams o'er ev - 'ry hill and
p
cres.*
vale. Her - ald birds, her reign pro - claiming, Her-ald birds, her reign pro-
pro -
f
claim-ing, Chant a - loud their joy - ful tale, ...
claim - ing Chant a - loud . . . . their joy - ful

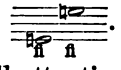
Cres., crescendo, increase the tone power, like 


f
Chant a - loud their joy - ful tale, ... Chant a -
tale, Chant a - loud their joy - ful tale,
dim.*
loud their joy - ful tale, Chant a - loud their joy - ful tale.

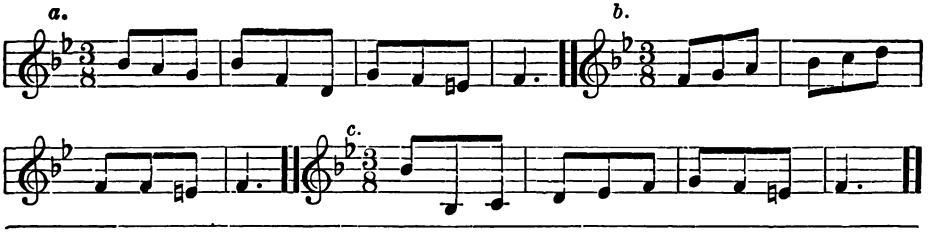
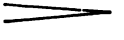
Dictation.

The key is B♭. The signature is . Do is on the third line

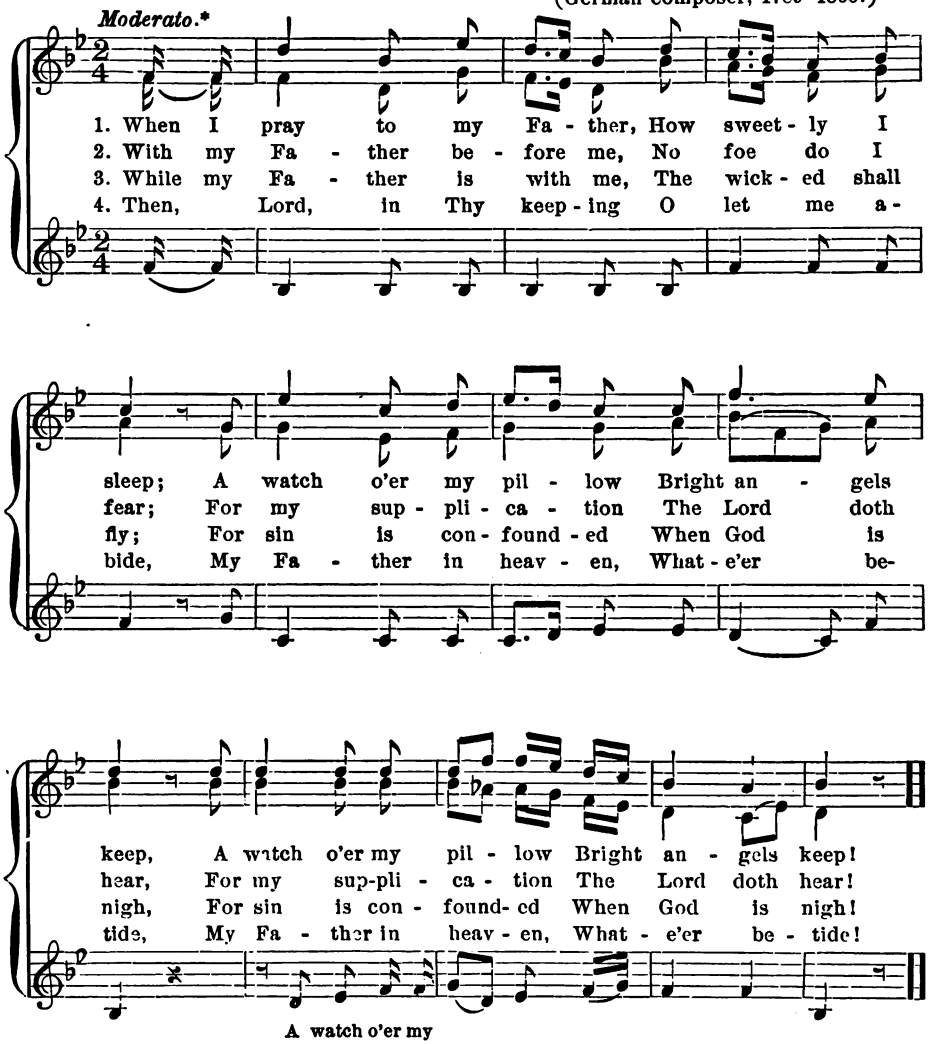
The meter is $\frac{3}{8}$. What must each measure contain in $\frac{3}{8}$ meter?

In this key ♯4, or fi, is represented by a ♮ placed on fa, which is the first line and fourth space 

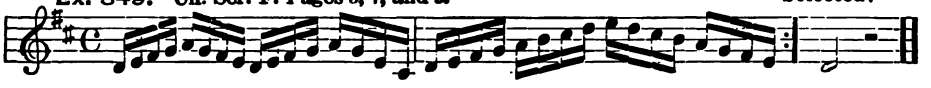
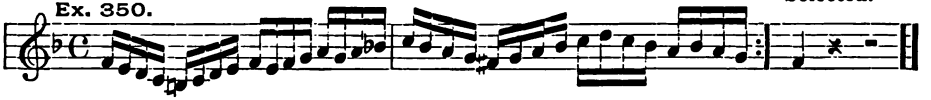
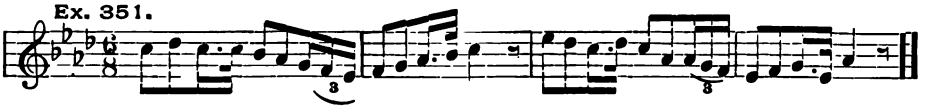
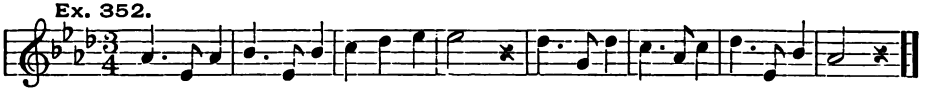
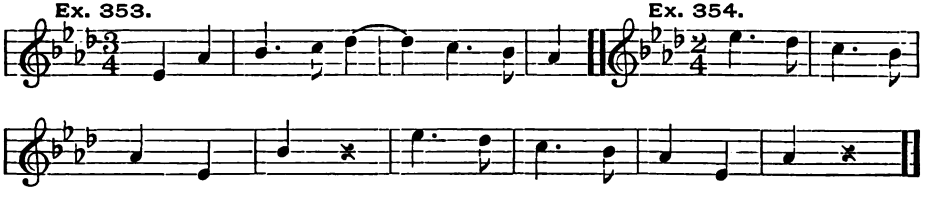
The teacher will call attention to the Dot in the final measure.

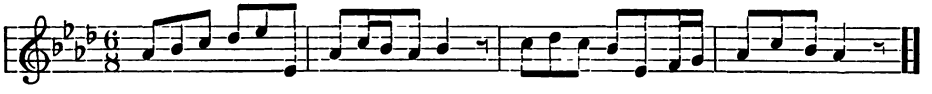
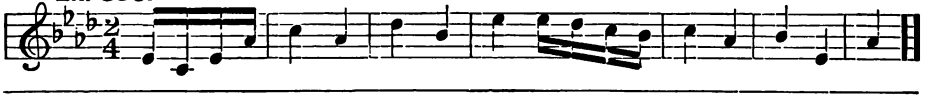
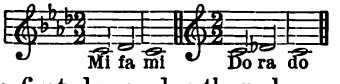
Exercises.

Dim., Abbreviation of the Italian word *Diminuendo*, meaning to diminish. The meaning here is to decrease the tone power, like 

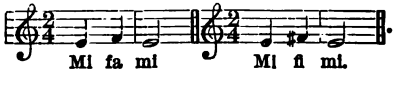
No. 44. Evening Prayer.

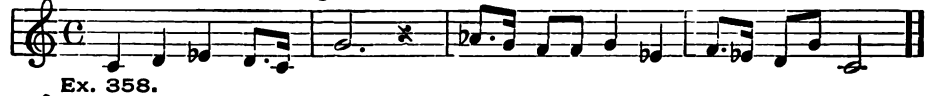
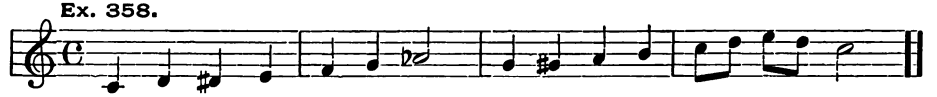
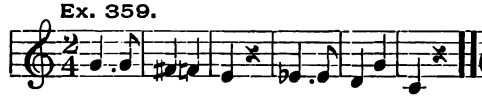
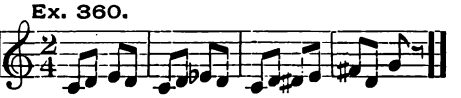
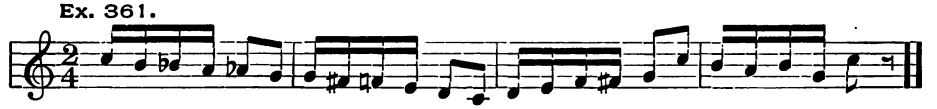
Music by F. SILCHER.
(German composer, 1789–1860.)

Moderato.*
1. When I pray to my Fa - ther, How sweet - ly I
2. With my Fa - ther be - fore me, No foe do I
3. While my Fa - ther is with me, The wick - ed shall
4. Then, Lord, in Thy keep - ing O let me a -
sleep; A watch o'er my pil - low Bright an - gels
fear; For my sup - pli - ca - tion The Lord doth
fly; For sin is con - found - ed When God is
bide, My Fa - ther in heav - en, What - e'er be-
keep, A watch o'er my pil - low Bright an - gels keep!
hear, For my sup-pli - ca - tion The Lord doth hear!
nigh, For sin is con - found- ed When God is nigh!
tide, My Fa - ther in heav - en, What - e'er be - tide!
A watch o'er my

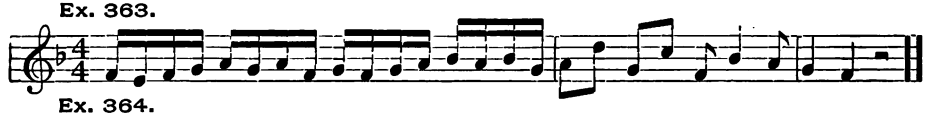
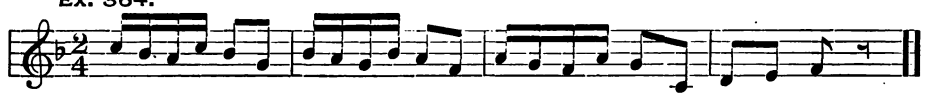
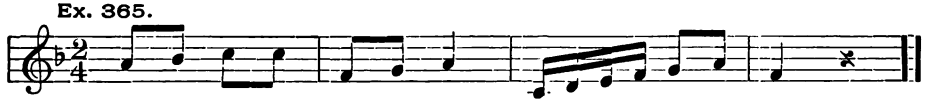
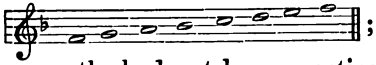
Moderato, moderately.

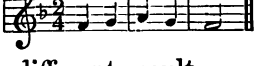
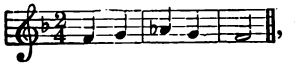
Ex. 349. Ch. Ser. F. Pages 5, 7, and 9. Selected.

Ex. 350. Selected.

Ex. 351.

Ex. 352.

Ex. 353.

Ex. 354.

Ex. 355.

Ex. 356.

By comparing the sound of mi fa and do ra 

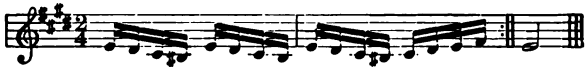
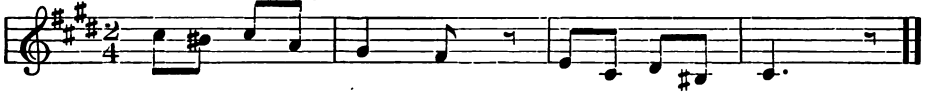
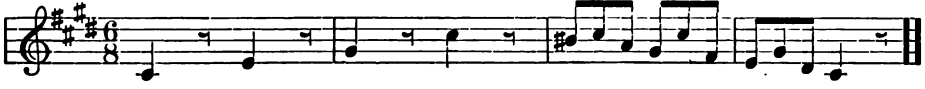
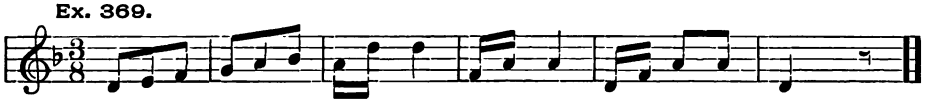
we find that they sound alike. If now we sing first do ra do, then do re do, we notice the difference in sound between a step and a half step. The difference can be strongly brought out by comparing mi fa mi with mi fi mi: 

Ex. 357. Ch. Ser. F. Page 2.

Ex. 358.

Ex. 359.

Ex. 360.

Ex. 361.

Ex. 362.

Ex. 363.

Ex. 364.

Ex. 365.

All of the steps, or seconds, of the scale, appear to the eye alike, thus,  ; and it would be impossible to sing the scale correctly had not long practice enabled us to place minor seconds between mi and fa, and si and do.

If by means of a chromatic tone we change the position of the minor seconds, a new effect is given. Thus,  becomes  , which gives a totally different result.

Vocal Drill.

Ex. 366.

Ex. 367. Ch. Ser. F. Page 6.

Ex. 368.

Ex. 369.

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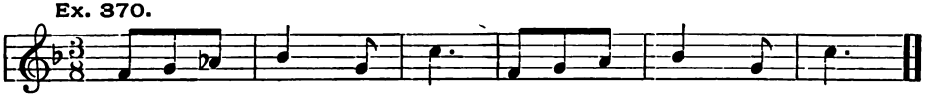
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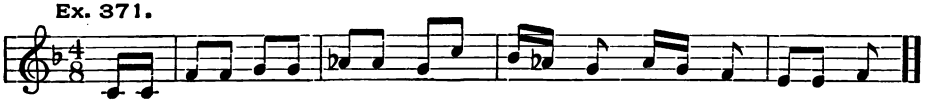
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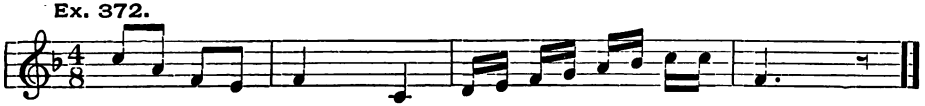
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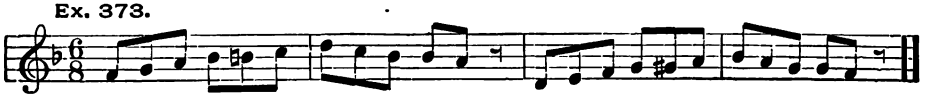
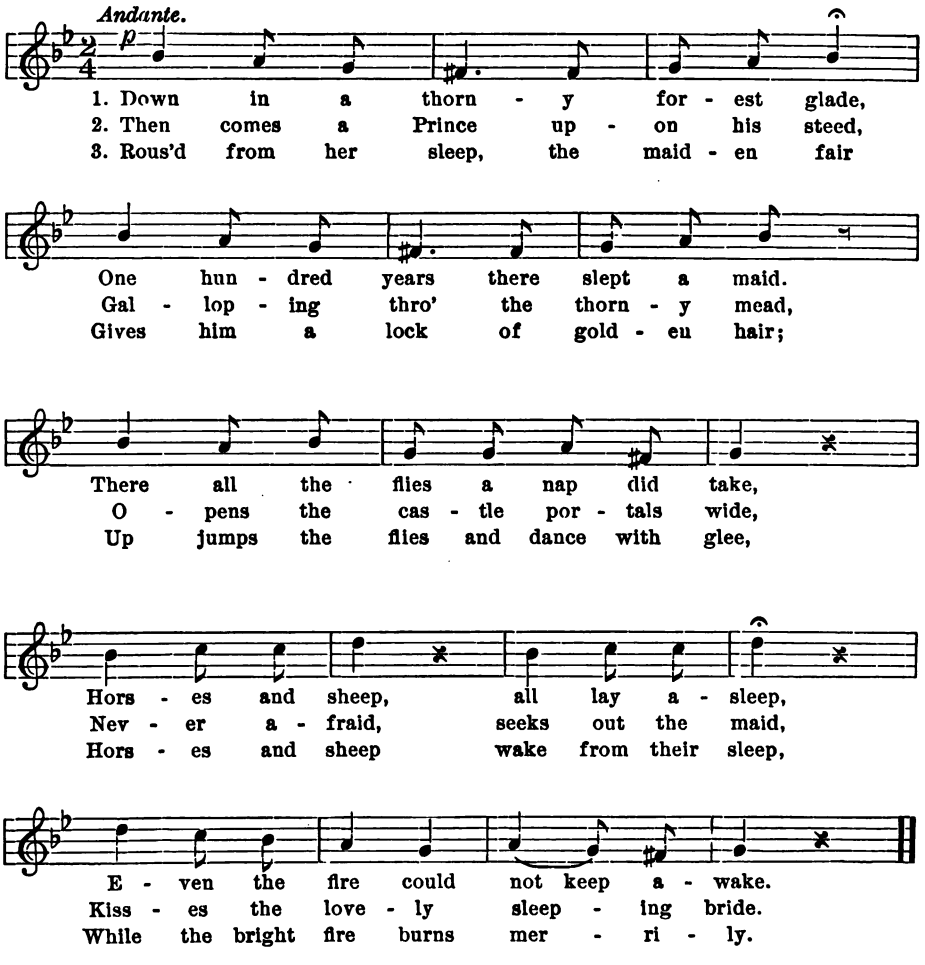

No. 45. Little Rosebud.

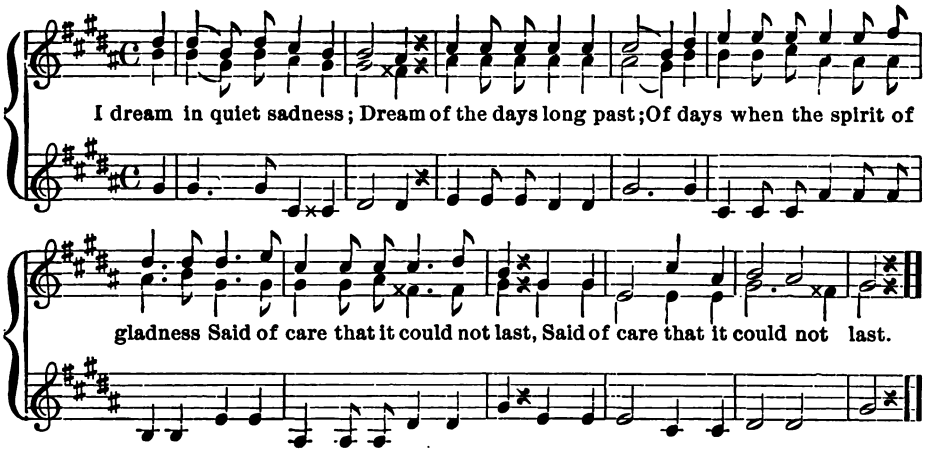
(German.)


Andante.
p
1. Down in a thorn - y for - est glade,
2. Then comes a Prince up - on his steed,
3. Rous'd from her sleep, the maid - en fair
One hun - dred years there slept a maid.
Gal - lop - ing thro' the thorn - y mead,
Gives him a lock of gold - en hair;
There all the flies a nap did take,
O - pens the cas - tle por - tals wide,
Up jumps the flies and dance with glee,
Hors - es and sheep, all lay a - sleep,
Nev - er a - fraid, seeks out the maid,
Hors - es and sheep wake from their sleep,
E - ven the fire could not keep a - wake.
Kiss - es the love - ly sleep - ing bride.
While the bright fire burns mer - ri - ly.

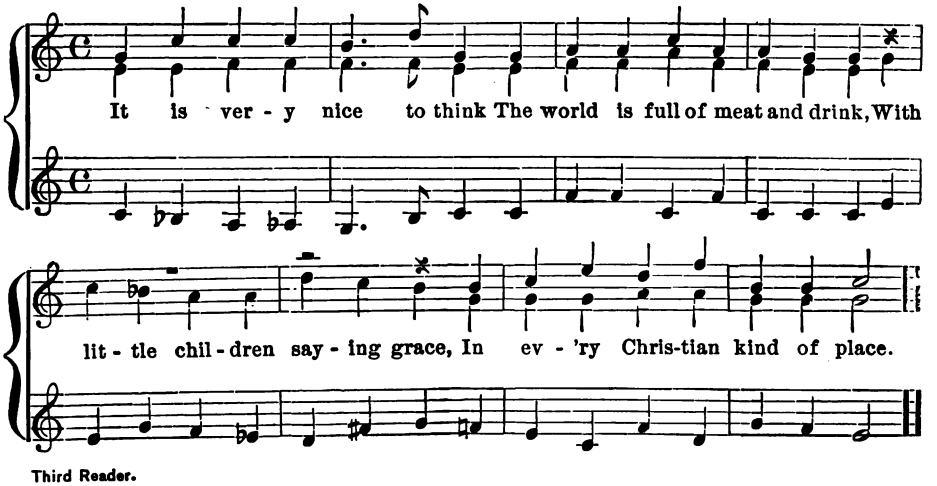
Andante, somewhat slowly. (See Page 7.)

No. 46. I Dream in Quiet Sadness.

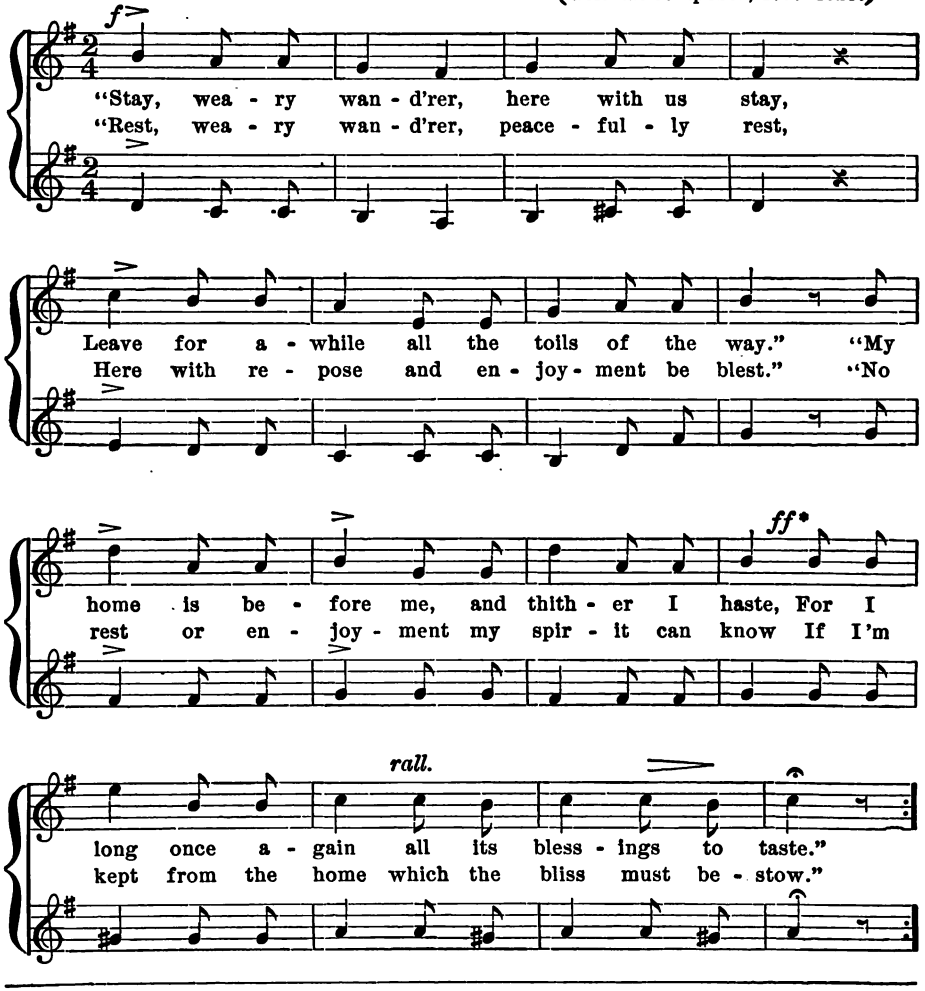
Music by C. W. GLUCK.
(German composer, 1714–1787.)

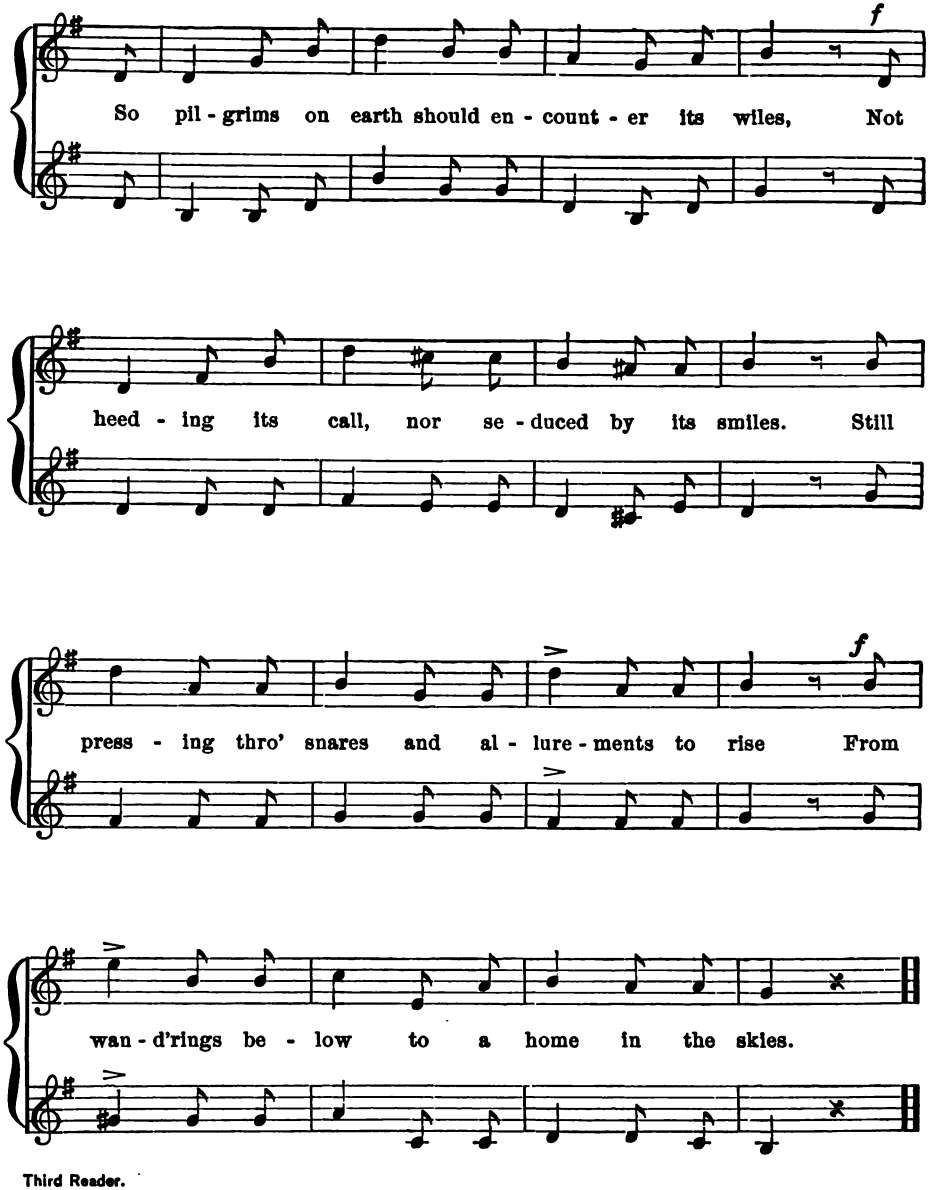

I dream in quiet sadness; Dream of the days long past; Of days when the spirit of
gladness Said of care that it could not last, Said of care that it could not last.

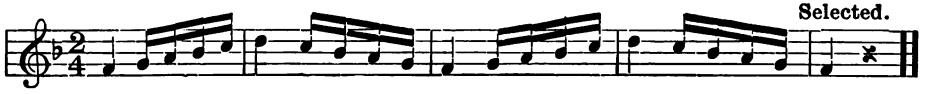
No. 47. A Thought.

Words by ROBERT LOUIS STEVENSON.
(Scottish author, 1850–1894.)

It is ver - y nice to think The world is full of meat and drink, With
lit - tle chil - dren say - ing grace, In ev - 'ry Chris-tian kind of place.

No. 48. Stay, Weary Wanderer.

F. SCHUBERT.
(German composer, 1797–1828.)

f
"Stay, wea - ry wan - d'rer, here with us stay,
"Rest, wea - ry wan - d'rer, peace - ful - ly rest,
Leave for a - while all the toils of the way." "My
Here with re - pose and en - joy - ment be blest." "No
ff*
home is be - fore me, and thith - er I haste, For I
rest or en - joy - ment my spir - it can know If I'm
rall.
long once a - gain all its bless - ings to taste."
kept from the home which the bliss must be - stow."

* *ff*, abbreviation of the Italian word *fortissimo*, meaning very strong.
Rall., *Rallentando*, softer and slower.

f
So pil - grims on earth should en - count - er its wiles, Not
heed - ing its call, nor se - duced by its smiles. Still
press - ing thro' snares and al - lure - ments to rise From
f
wan - d'rings be - low to a home in the skies.

Ex. 374. Ch. Ser. F. Page 9.

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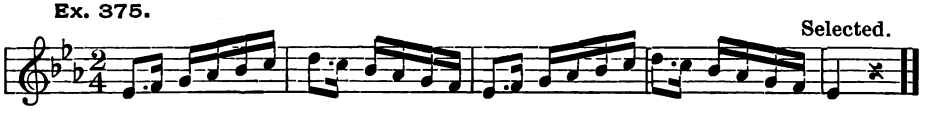
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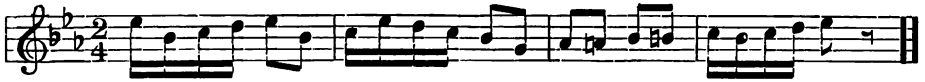
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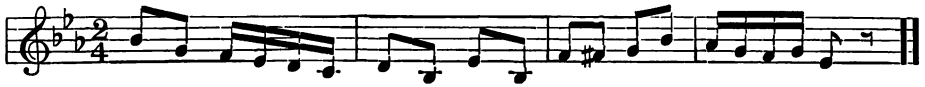
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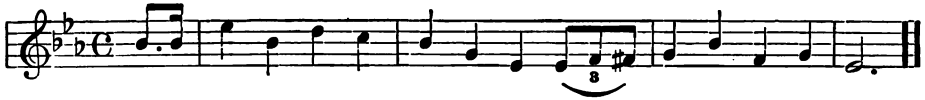
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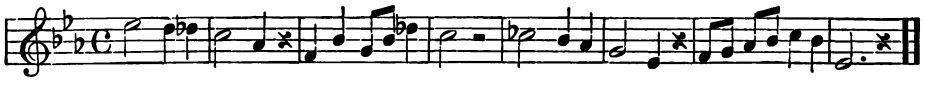
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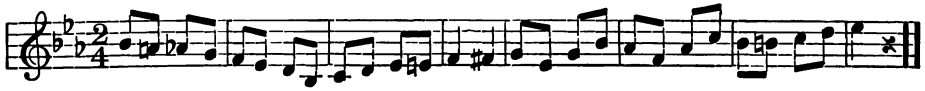
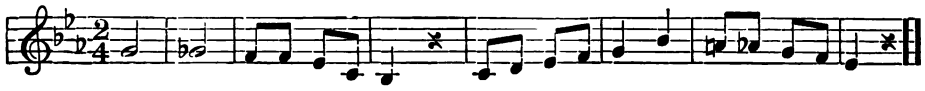
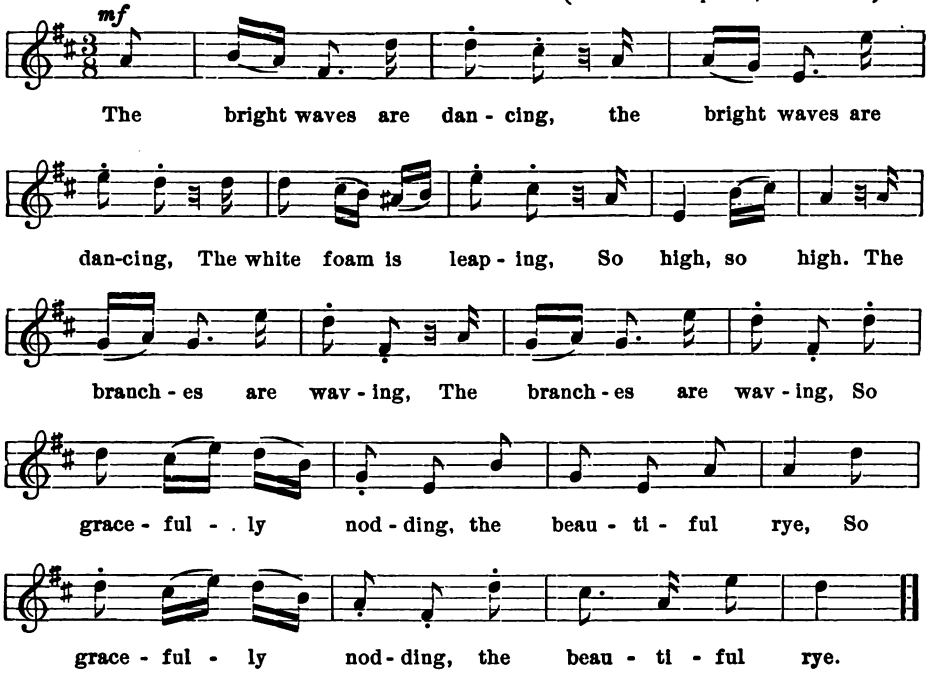
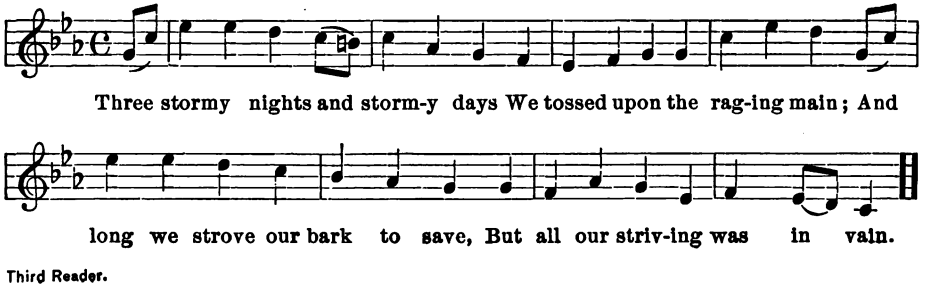

Ex. 381.

No. 49. Bright Waves are Dancing.

Music by FRANZ ABT.
(German composer, 1819–1885.)

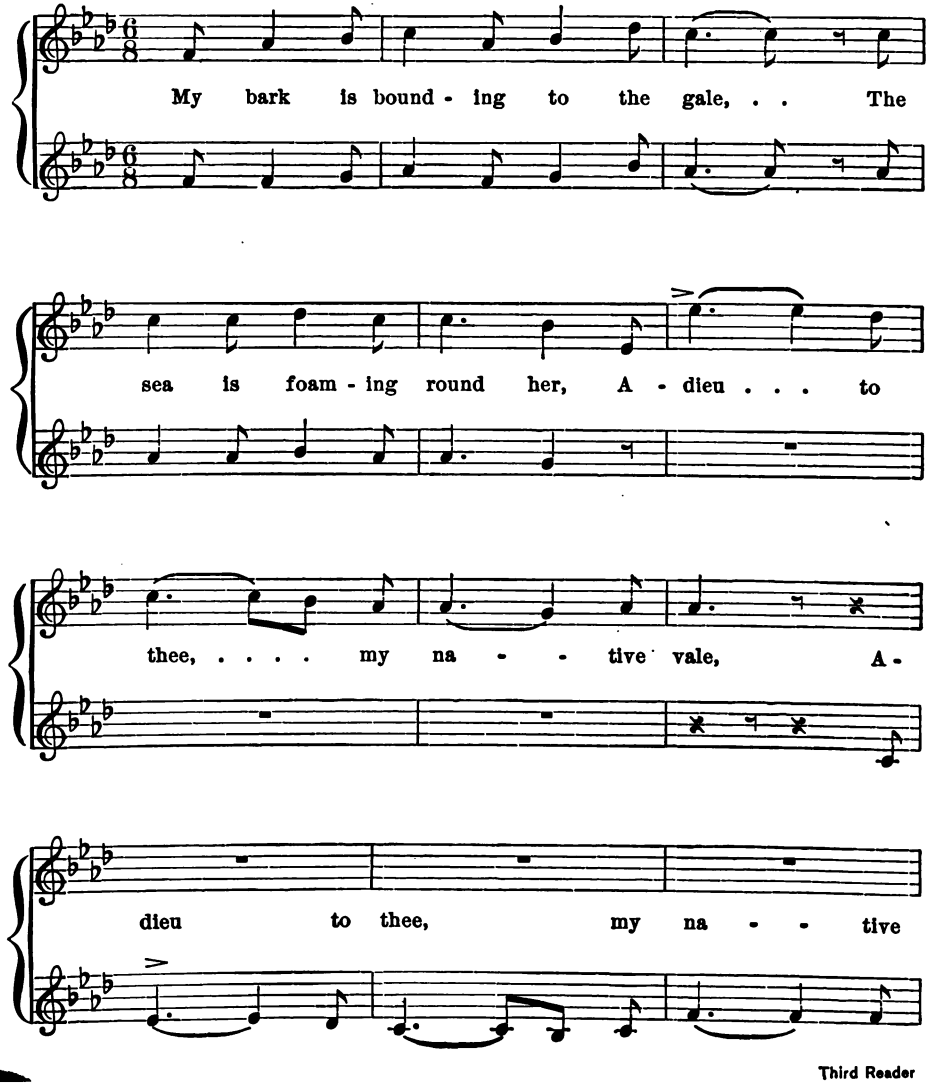

mf
The bright waves are dan - cing, the bright waves are
dan-cing, The white foam is leap - ing, So high, so high. The
branch - es are wav - ing, The branch - es are wav - ing, So
grace - ful - . ly nod - ding, the beau - ti - ful rye, So
grace - ful - ly nod - ding, the beau - ti - ful rye.

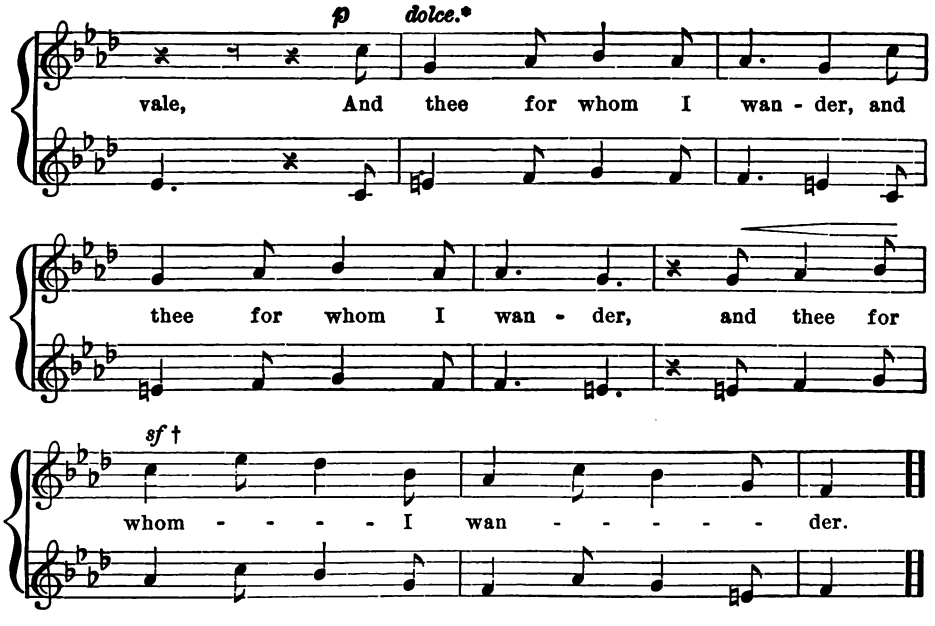
No. 50. The Storm at Sea.


Three stormy nights and storm-y days We tossed upon the rag-ing main; And
long we strove our bark to save, But all our striv-ing was in vain.

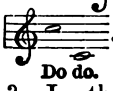
No. 51. My Bark is Bounding to the Gale.

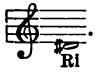
Music by FELIX MENDELSSOHN-BARTHOLDY.
(German composer, 1809–1847.)

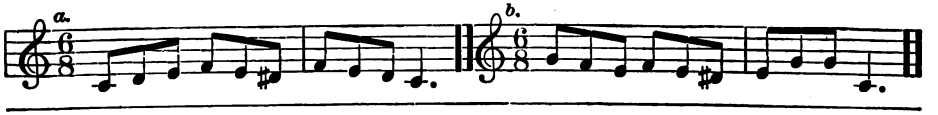




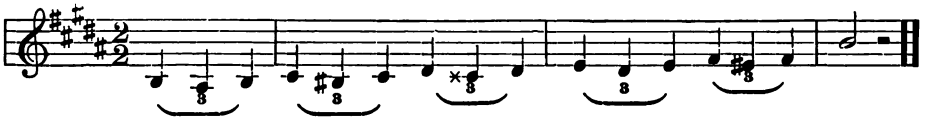
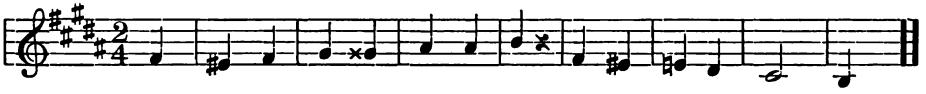
Dictation.

The key is C. The signature is . Do is on the third space and also on the line below the staff 

. The meter is $\frac{6}{8}$. What must each measure contain in $\frac{6}{8}$ meter? In this lesson ♯2, or ri, is used. It is represented by placing a sharp on re, thus:

.

Exercises.

* *Dolce*, an Italian word meaning sweetly. It signifies that the music should be sung softly and with expression.

† *sf*, abbreviation of the Italian word *Sforzando*, which means forced. It signifies that the passage or tone should be loudly and clearly sung.

Ex. 382. Ch. Ser. F. Page 14.

Ex. 383.

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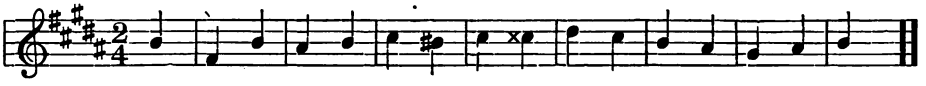
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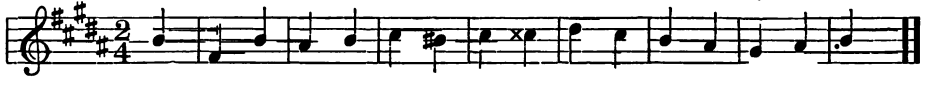
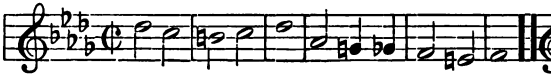

Ex. 386.



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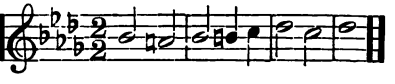
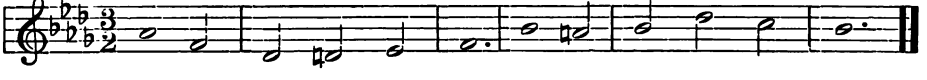
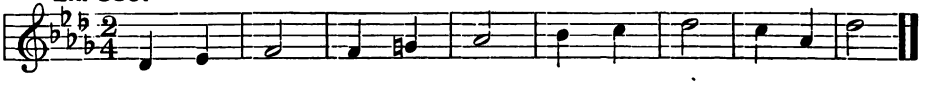
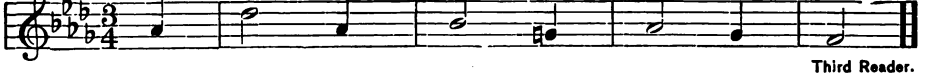

Ex. 388.



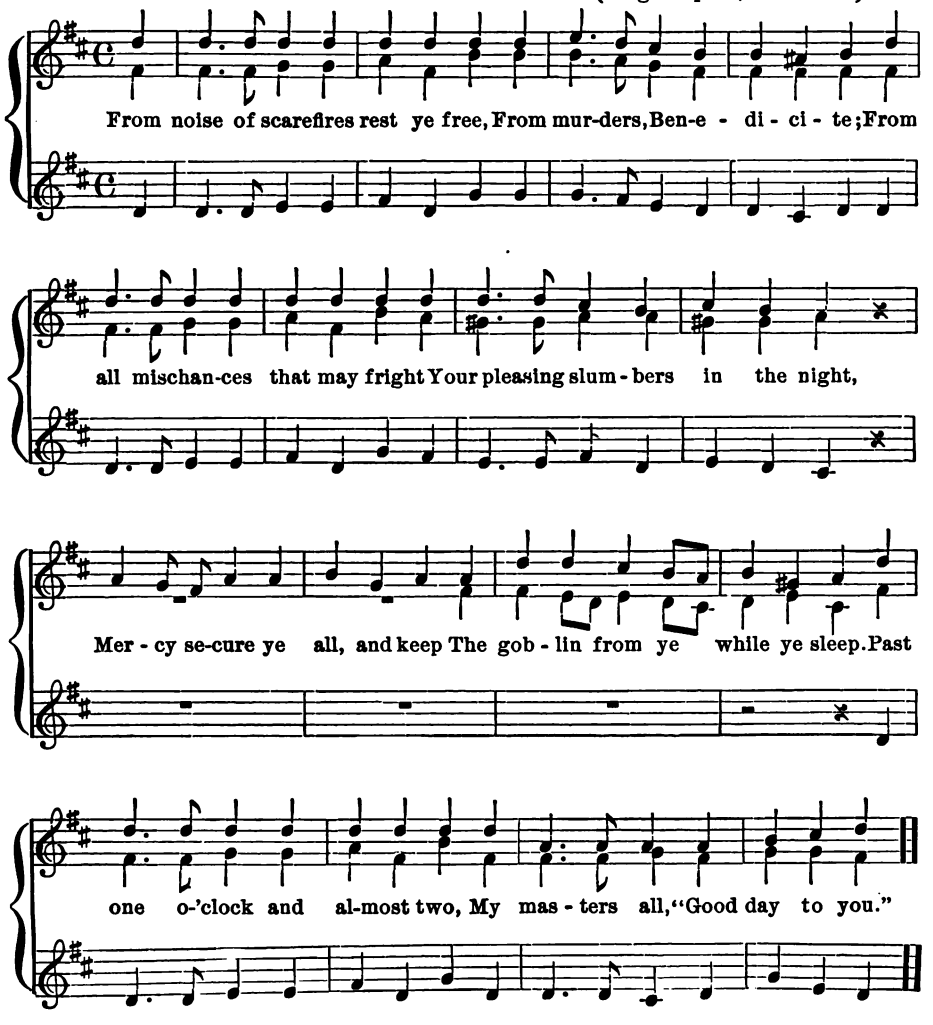
Ex. 389.



Ex. 390.

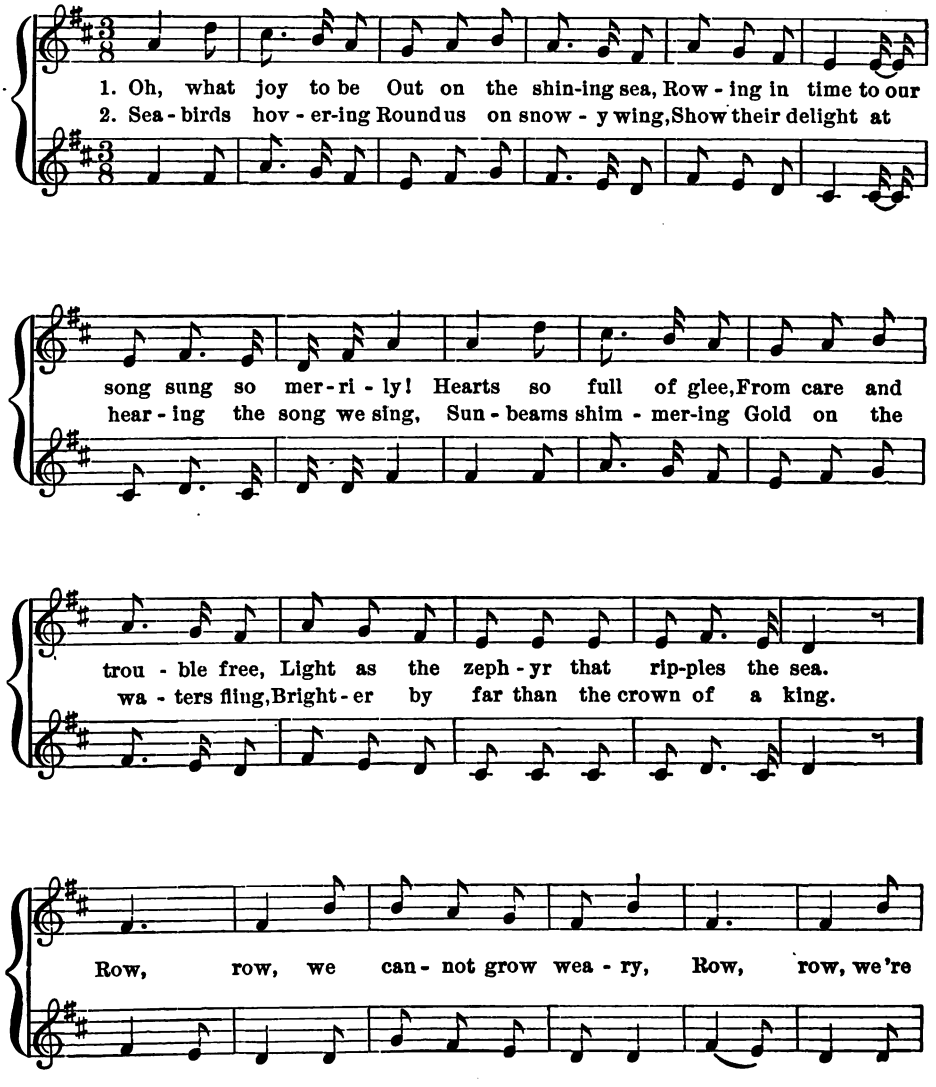
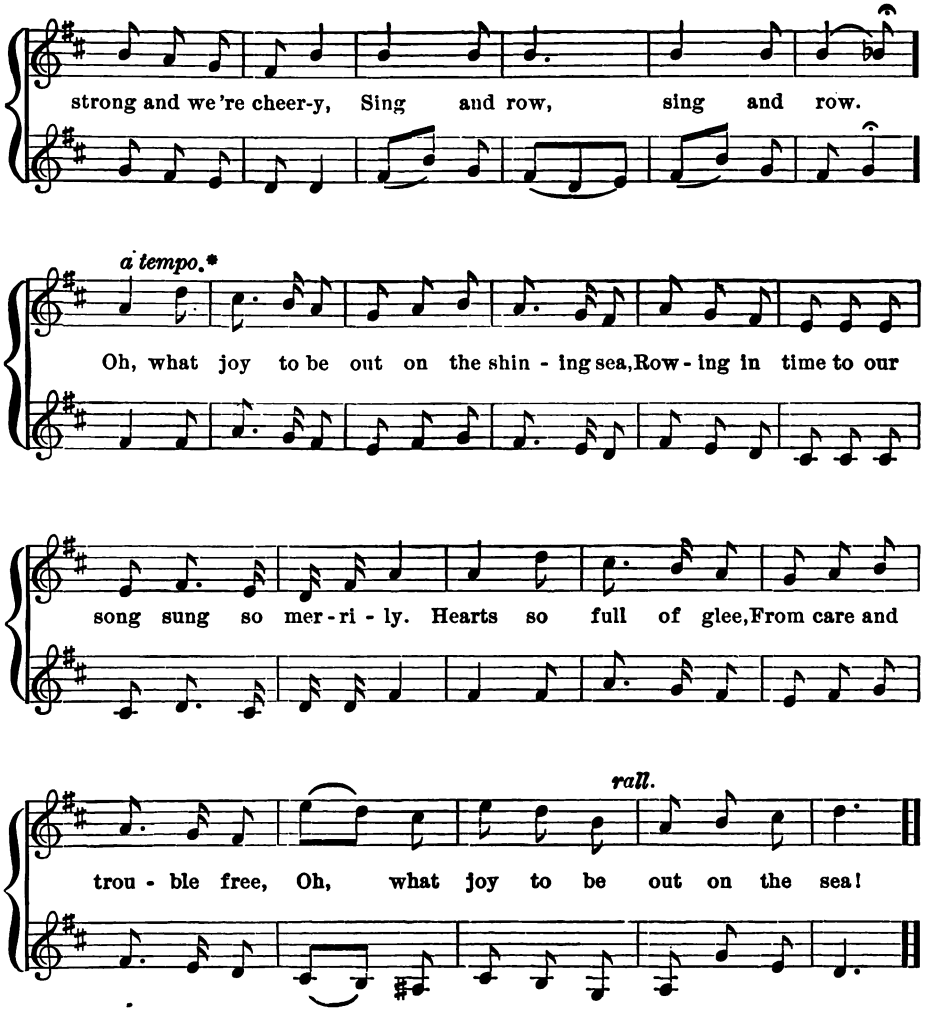


No. 52. The Bell-man.

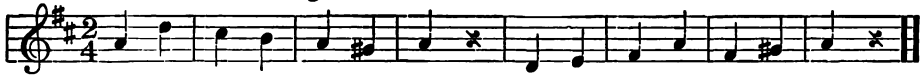
Words by ROBERT HERRICK.
(English poet, 1591–1674.)

From noise of scarefires rest ye free, From mur-ders, Ben-e - di - ci - te; From
all mischan-ces that may fright Your pleasing slum - bers in the night,
Mer - cy se-cure ye all, and keep The gob - lin from ye while ye sleep. Past
one o-'clock and al-most two, My mas - ters all, "Good day to you."

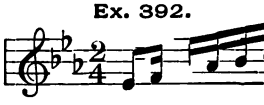
No. 53. On the Sea.

Music by G. DONIZETTI (arr.).
(Italian composer, 1798–1848.)

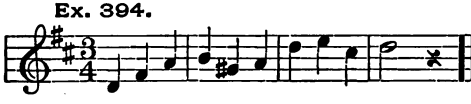

1. Oh, what joy to be Out on the shin-ing sea, Row - ing in time to our
2. Sea - birds hov - er-ing Round us on snow - y wing, Show their delight at
song sung so mer - ri - ly! Hearts so full of glee, From care and
hear - ing the song we sing, Sun - beams shim - mer-ing Gold on the
trou - ble free, Light as the zeph - yr that rip-ples the sea.
wa - ters fling, Bright - er by far than the crown of a king.
Row, row, we can - not grow wea - ry, Row, row, we're

strong and we're cheer-y, Sing and row, sing and row.
a tempo.*
Oh, what joy to be out on the shin - ing sea, Row - ing in time to our
song sung so mer - ri - ly. Hearts so full of glee, From care and
rall.
trou - ble free, Oh, what joy to be out on the sea!

* *a tempo*, Italian, meaning, in the speed. It means the speed, or rate of movement, of the music, should be as in the beginning.

Ex. 391. Ch. Ser. F. Page 15.

Ex. 392.



Ex. 393.

Ex. 394.

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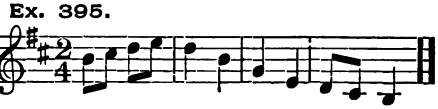
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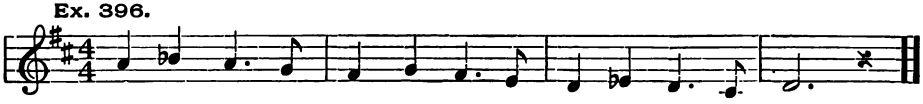
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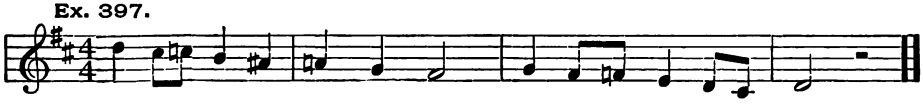
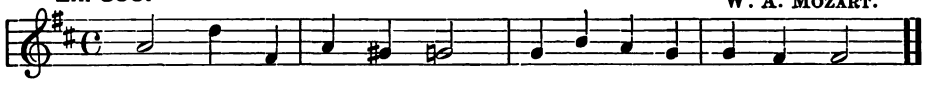
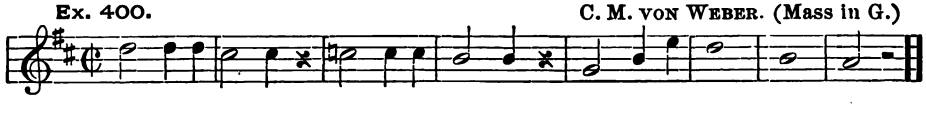
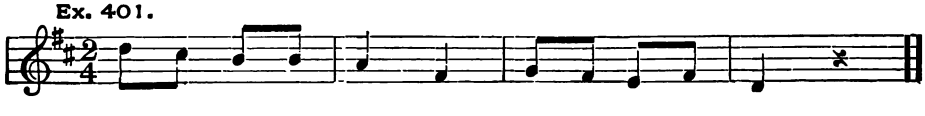

Ex. 398.

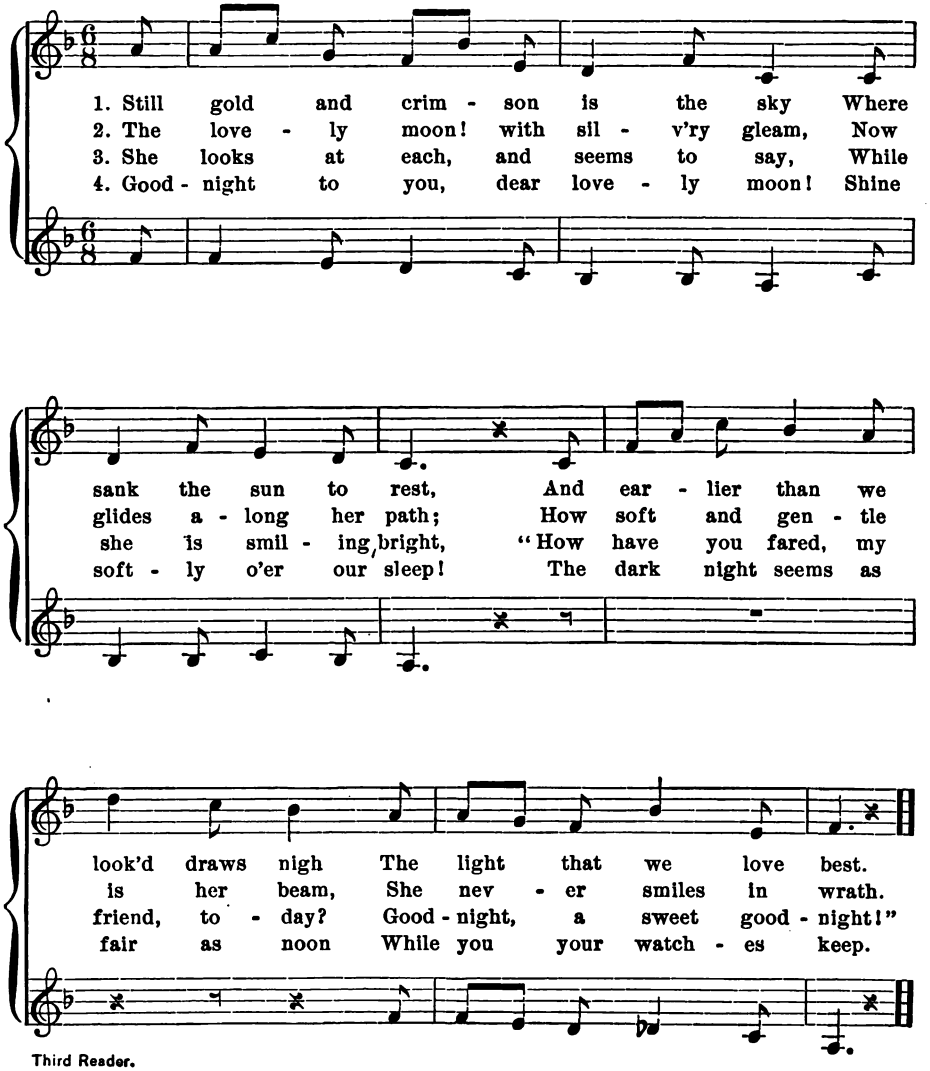
C. W. von Gluck.

Ex. 399.

W. A. Mozart.

Ex. 400.

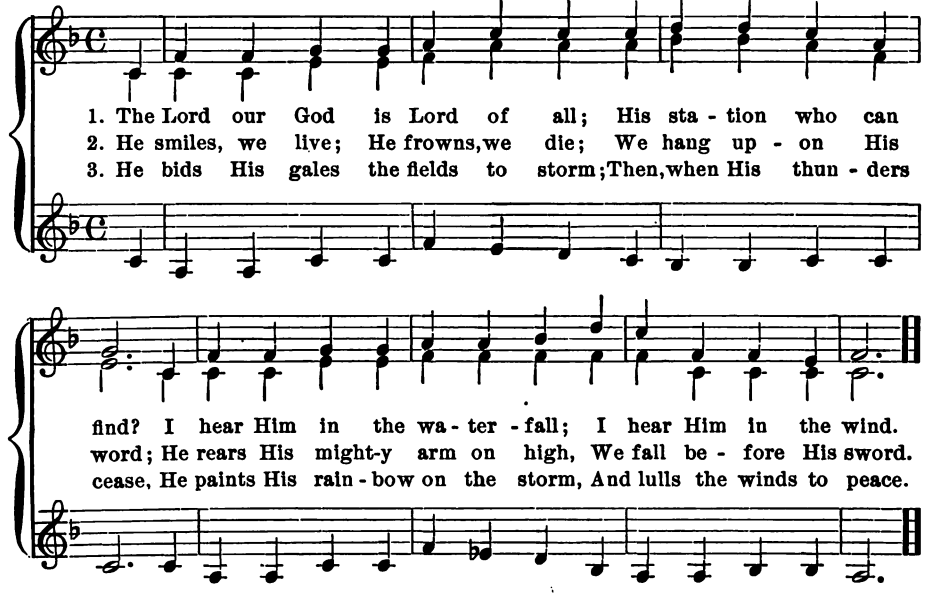
C. M. von Weber. (Mass in G.)

Ex. 401.

No. 54. Still Gold and Crimson.

Words by HOFFMANN VON FALLERSLEBEN.
(German author, 1798–1874.)

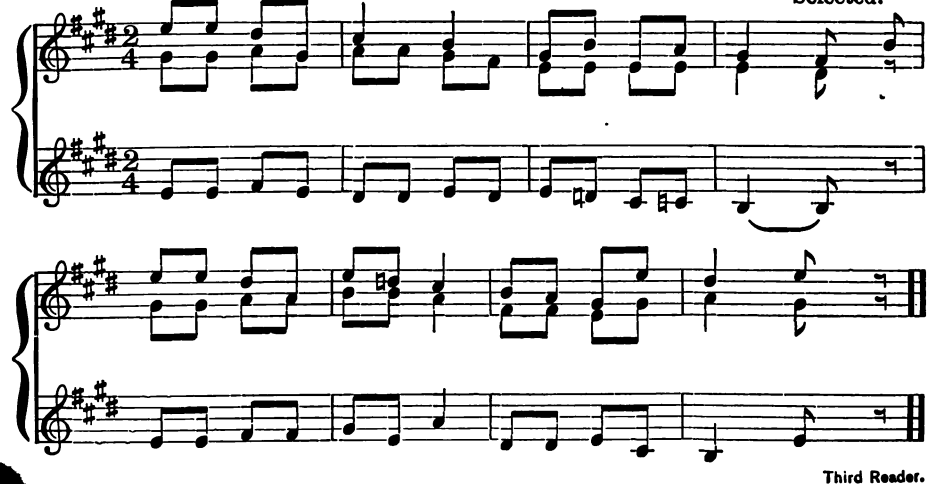

1. Still gold and crim - son is the sky Where
2. The love - ly moon! with sil - v'ry gleam, Now
3. She looks at each, and seems to say, While
4. Good - night to you, dear love - ly moon! Shine
sank the sun to rest, And ear - lier than we
glides a - long her path; How soft and gen - tle
she is smil - ing, bright, "How have you fared, my
soft - ly o'er our sleep! The dark night seems as
look'd draws nigh The light that we love best.
is her beam, She nev - er smiles in wrath.
friend, to - day? Good - night, a sweet good - night!"
fair as noon While you your watch - es keep.

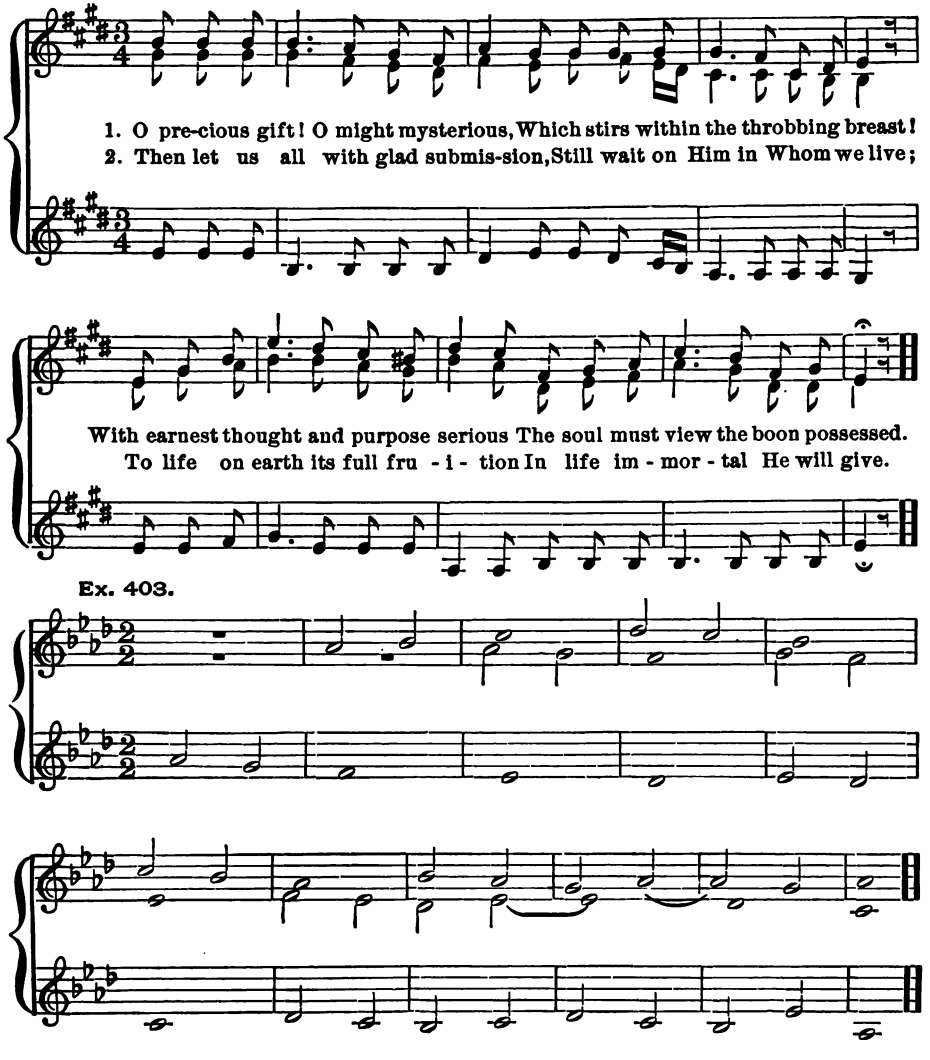
No. 55. God Omnipotent.

Words by HENRY KIRK WHITE.
(English poet, 1785–1806.)

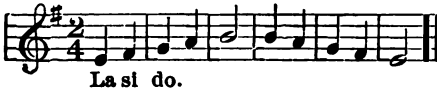

1. The Lord our God is Lord of all; His sta - tion who can
2. He smiles, we live; He frowns, we die; We hang up - on His
3. He bids His gales the fields to storm; Then, when His thun - ders
find? I hear Him in the wa - ter - fall; I hear Him in the wind.
word; He rears His might-y arm on high, We fall be - fore His sword.
cease, He paints His rain - bow on the storm, And lulls the winds to peace.

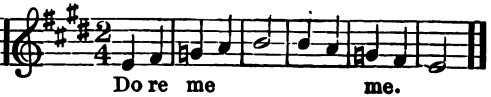
Ex. 402.

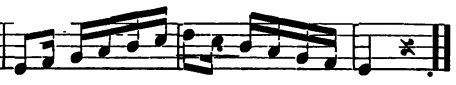
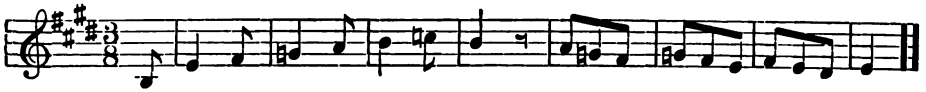
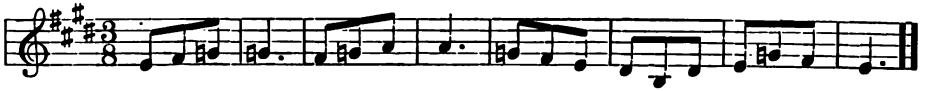
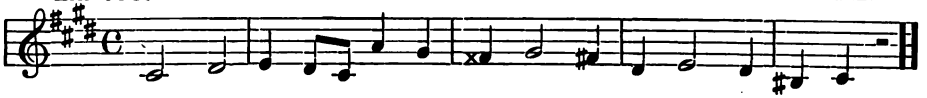
Selected.

No. 56. Life

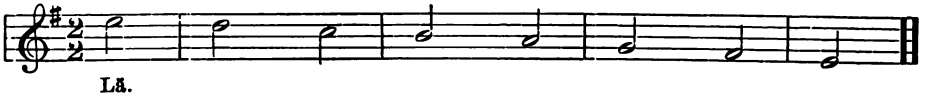
German Melody.

1. O pre-cious gift! O might mysterious, Which stirs within the throbbing breast!
2. Then let us all with glad submis-sion, Still wait on Him in Whom we live;
With earnest thought and purpose serious The soul must view the boon possessed.
To life on earth its full fru - i - tion In life im - mor - tal He will give.
Ex. 403.

Ex. 404. Ch. Ser. F. Page 2.

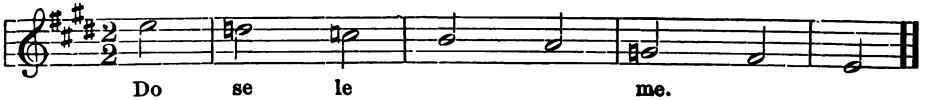


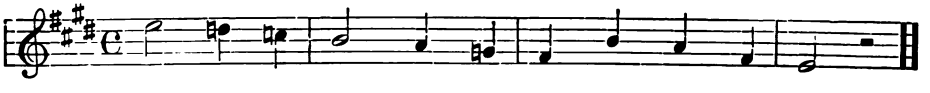
Ex. 405.

Ex. 406.

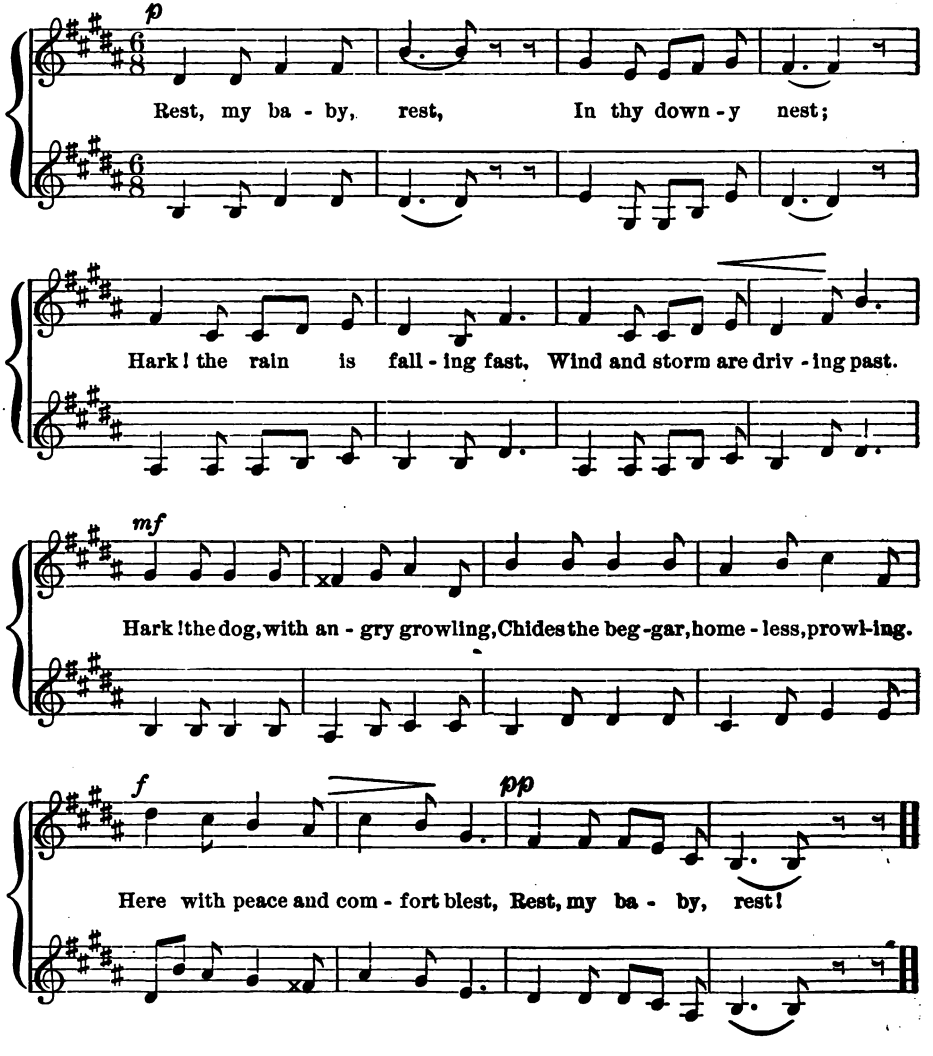
Ex. 407.

Ex. 408.

Ex. 409.

Ex. 410. KLENGEL.

Ex. 411.



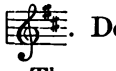
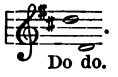
Ex. 412.



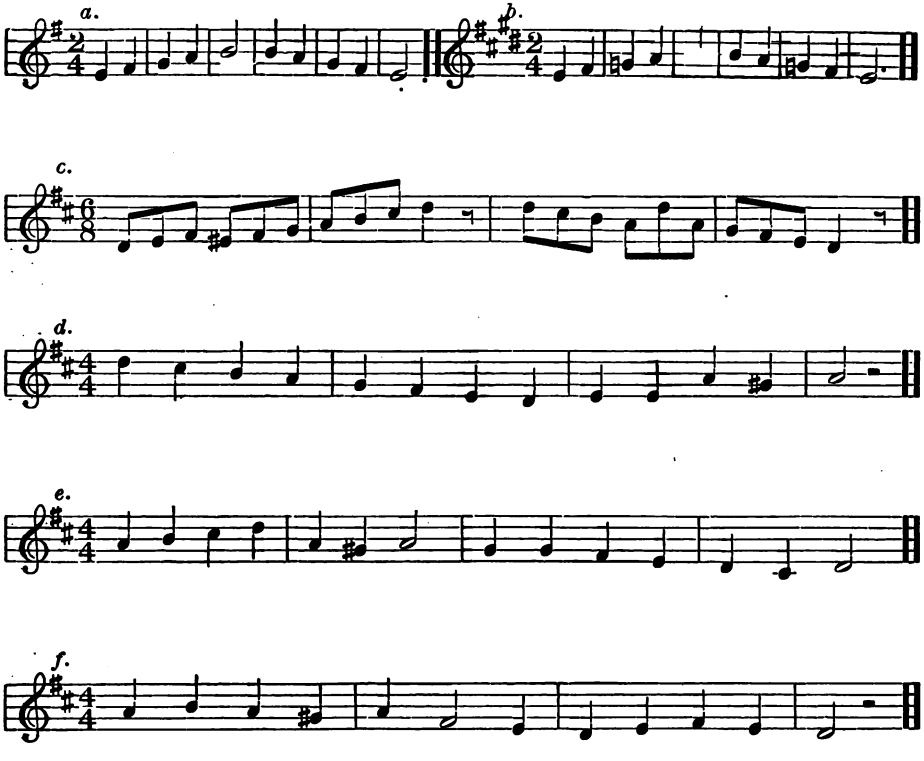
Ex. 413.

No. 57. Rest, my Baby, Rest.

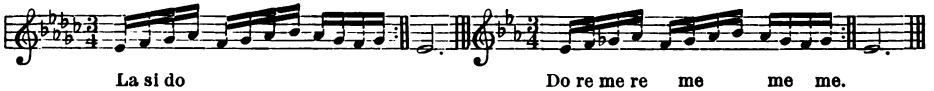
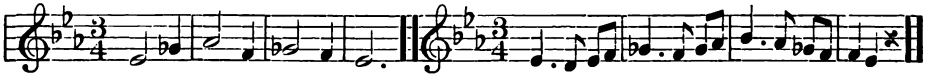
Music by W. TAUBERT.
(German composer, 1811—.)

p
Rest, my ba - by, rest, In thy down - y nest;
Hark! the rain is fall - ing fast, Wind and storm are driv - ing past.
mf
Hark! the dog, with an - gry growling, Chides the beg - gar, home - less, prowl - ing.
f
pp
Here with peace and com - fort blest, Rest, my ba - by, rest!

Dictation.

The key is D. The signature is  . Do is on the fourth line and on the space below the staff 

. The meter is $\frac{6}{8}$. What must each measure contain in $\frac{6}{8}$ meter? In this lesson sharp two, or ri, is used. It is represented by placing a sharp on re, thus:

Exercises.

Vocal Drill.

Ex. 414.

Ex. 415. Ch. Ser. F. Pages 2 and 7. Ex. 416.

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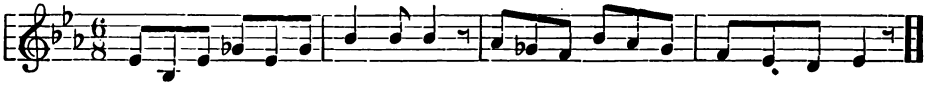
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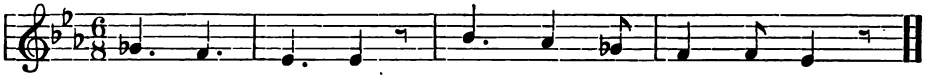
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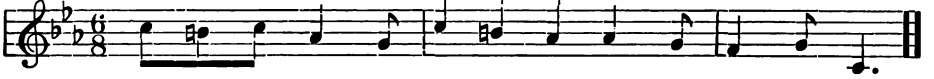
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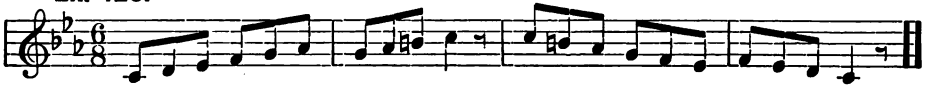
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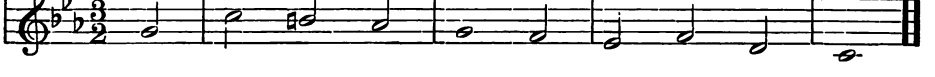
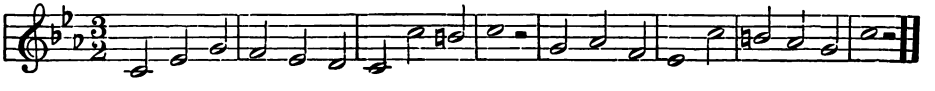
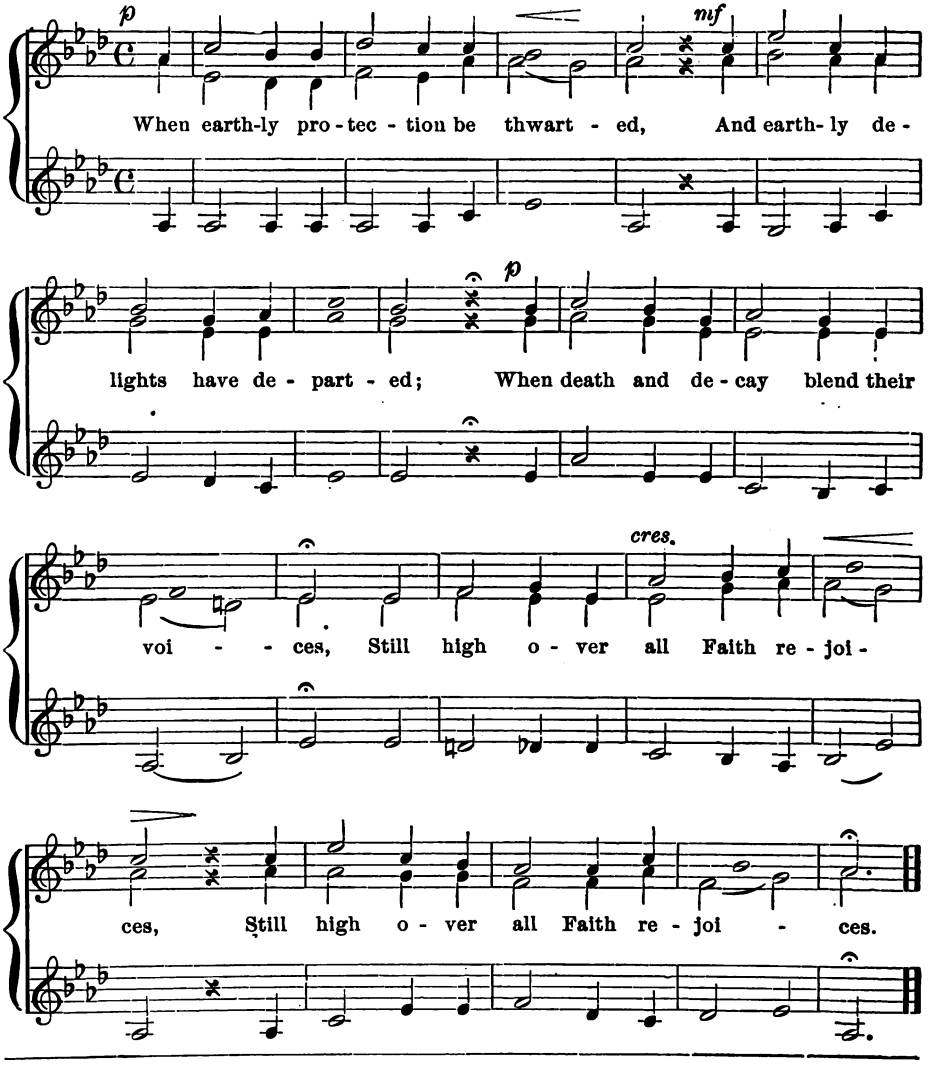


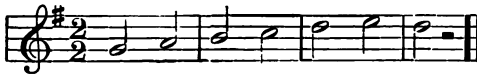
Ex. 422.



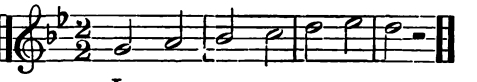
No. 58. Faith Rejoices.

Music by H. F. MÜLLER.

p
When earth-ly pro-tec-tion be thwart-ed, And earth-ly de-
nf
lights have de-part-ed; When death and de-cay blend their
p
voi-ces, Still high o-ver all Faith re-joi-
cres.
ces, Still high o-ver all Faith re-joi-ces.

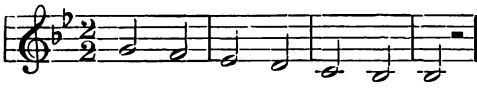
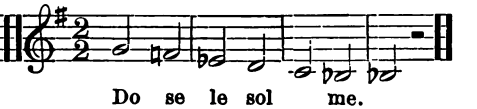
Cres., *crescendo*, increase the tone power.

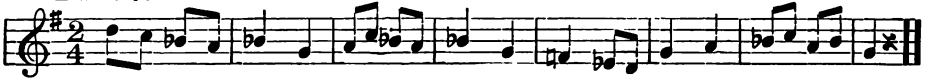
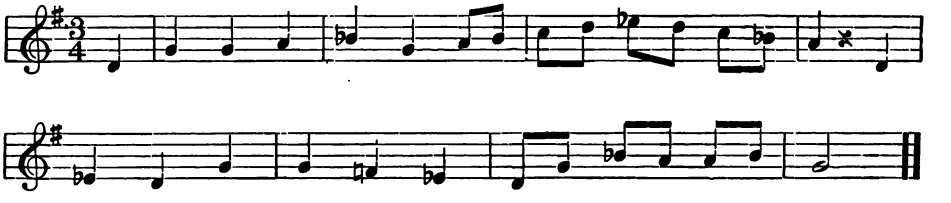
Ex. 423. Ch. Ser. F. Page 2.

Do.

Ex. 424.



La.

Ex. 425.

Ex. 426.

Do se le sol me.

Ex. 427.

Ex. 428.

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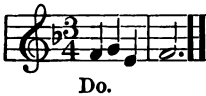
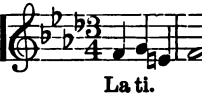
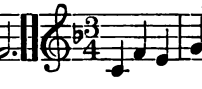


Do.

Ex. 430.

La ti.

Ex. 431.

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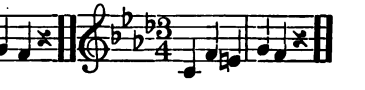
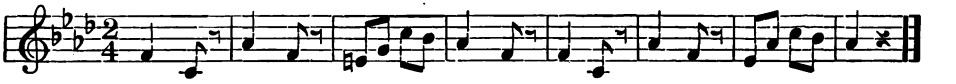

Ex. 433.

GAETANO NAVA.

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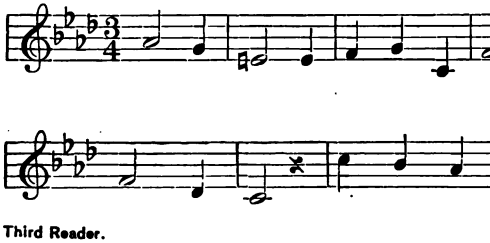
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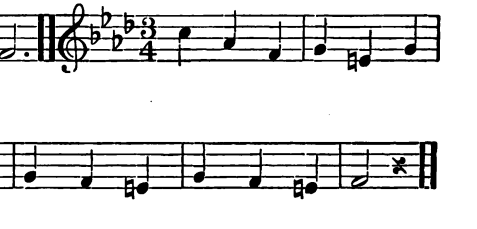
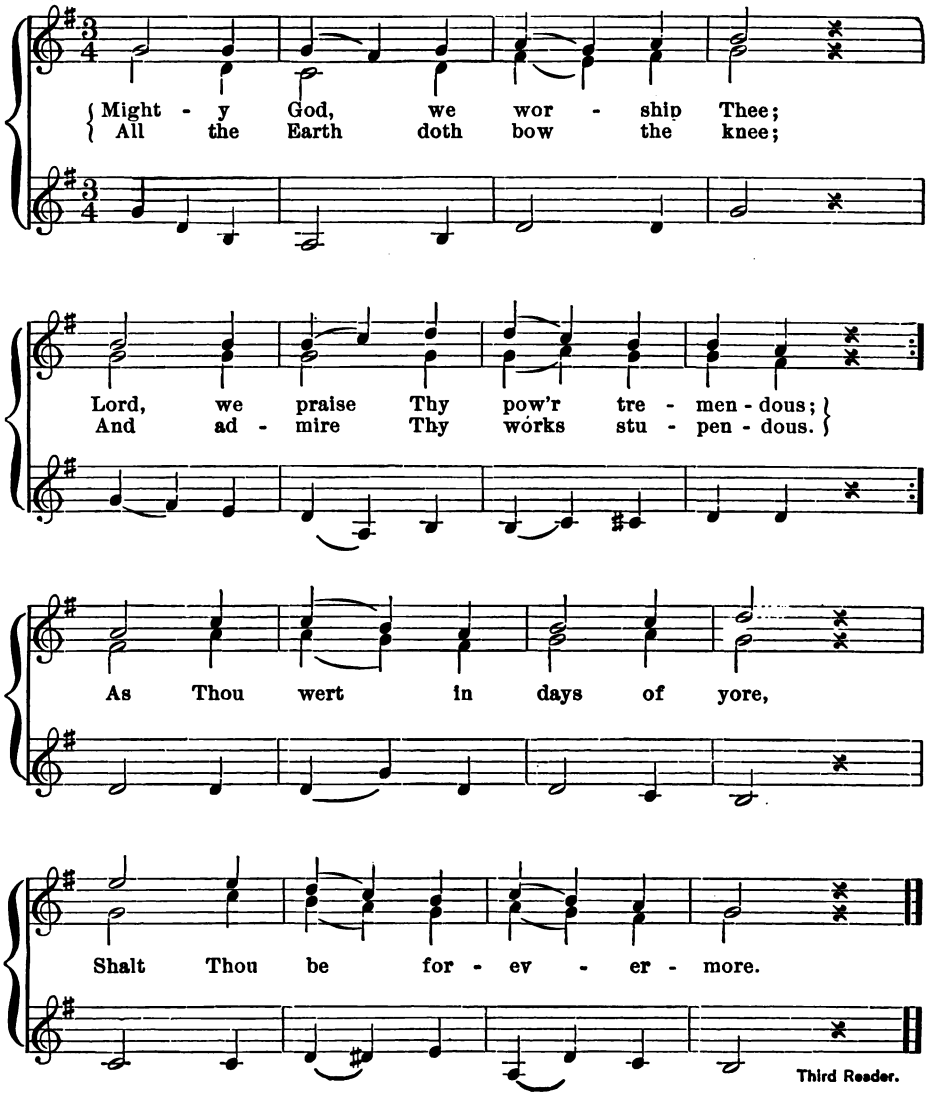
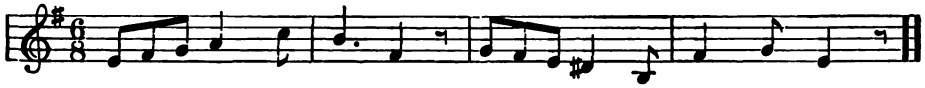

No. 59. Mighty God.

Selected.


Might - y God, we wor - ship Thee;
All the Earth doth bow the knee;
Lord, we praise Thy pow'r tre - men - dous;
And ad - mire Thy works stu - pen - dous.
As Thou wert in days of yore,
Shalt Thou be for - ev - er - more.

Third Reader.

Ex. 436. Ch. Ser. F. Page 8.

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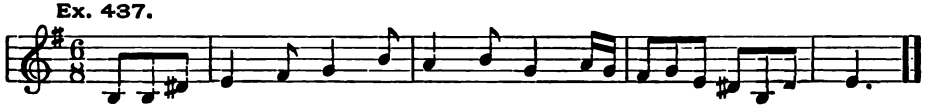
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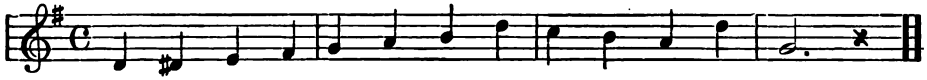
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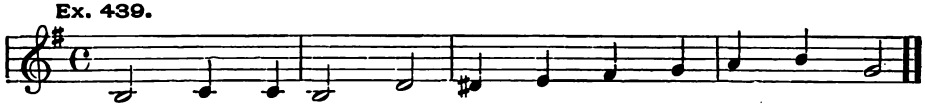
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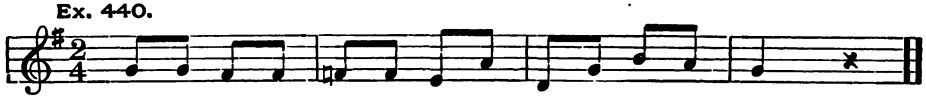
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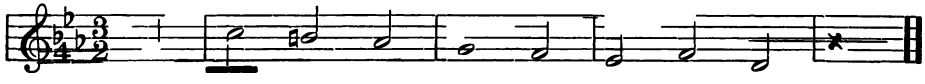
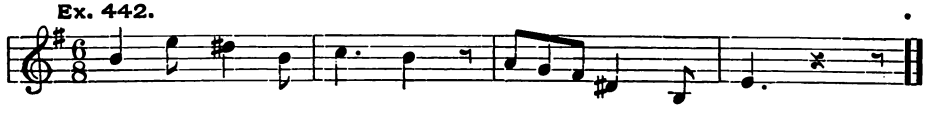
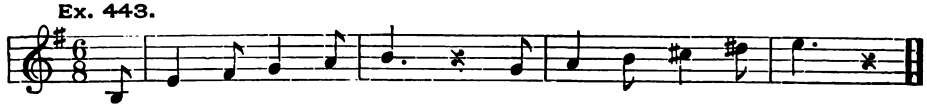
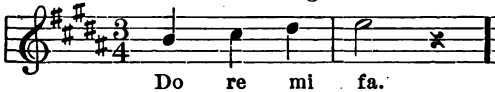


Ex. 442.

Ex. 443.

Ex. 444. Ch. Ser. F. Pages 7 and 15.

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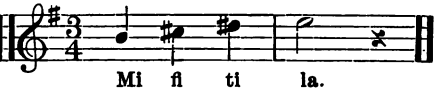
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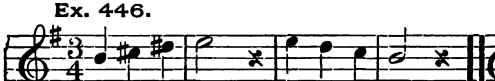

Ex. 447.

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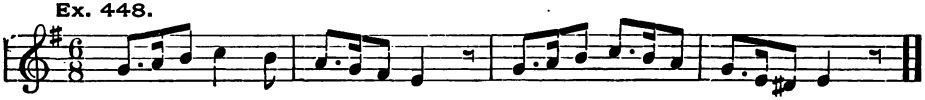
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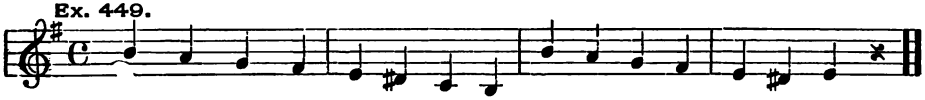
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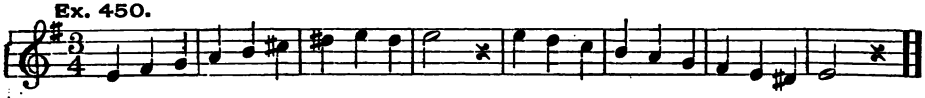
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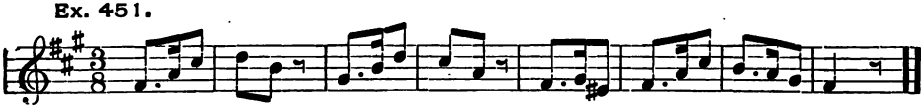
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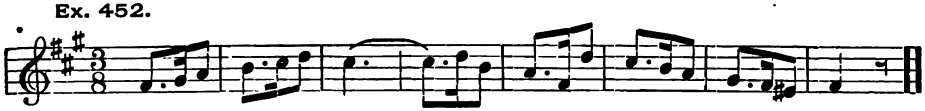
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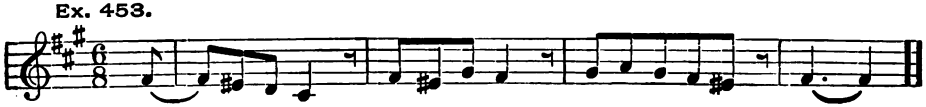
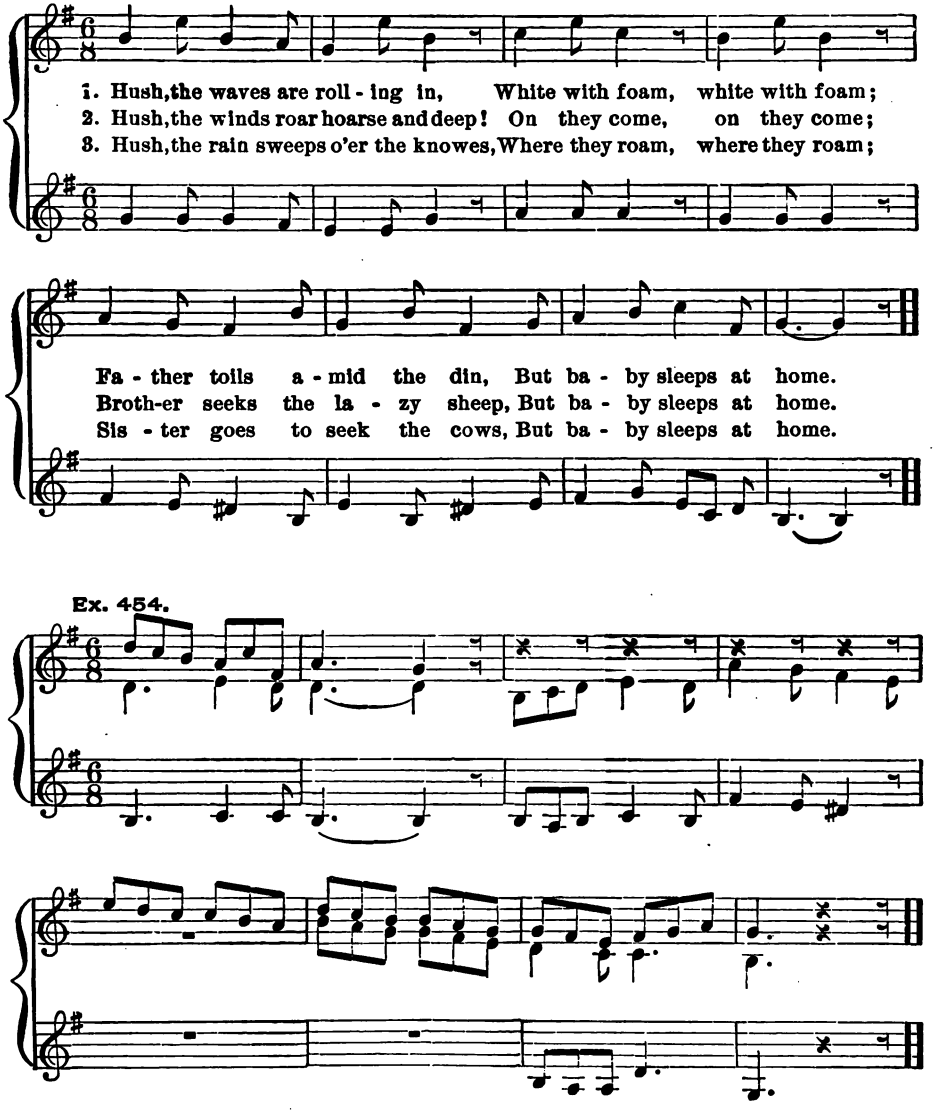
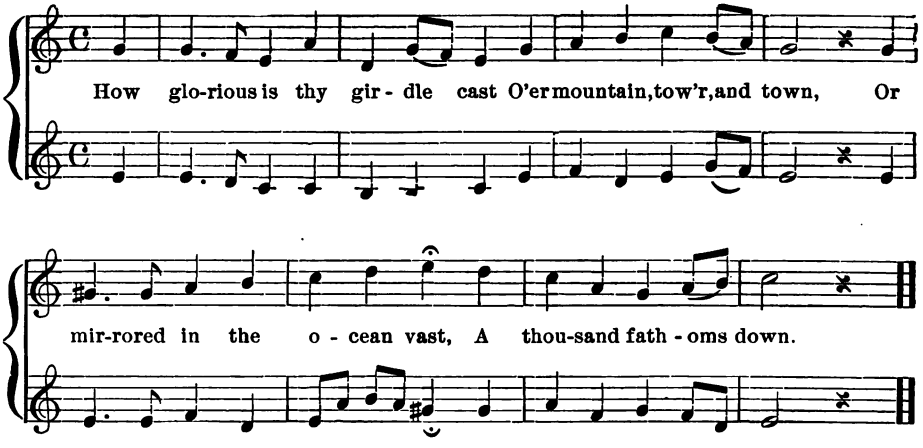

No. 60. A Cradle Song.

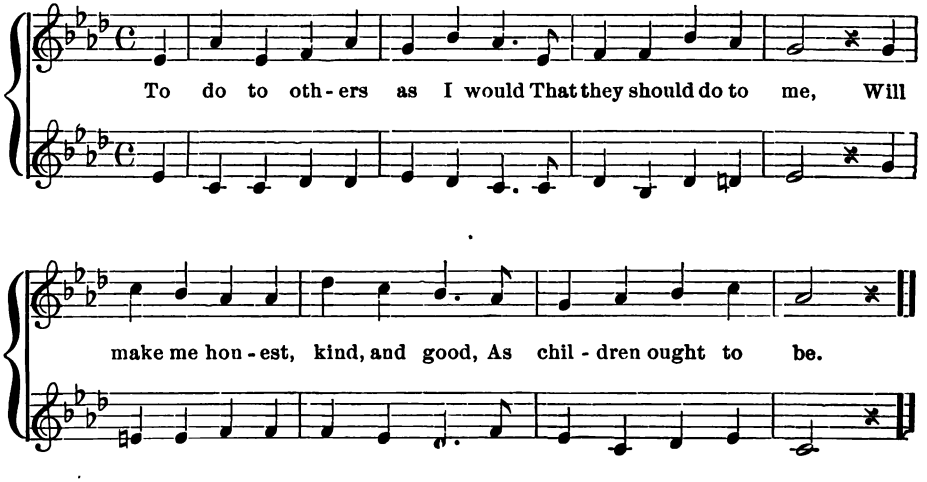
Poem Anonymous.

1. Hush, the waves are roll - ing in, White with foam, white with foam;
2. Hush, the winds roar hoarse and deep! On they come, on they come;
3. Hush, the rain sweeps o'er the knowes, Where they roam, where they roam;
Fa - ther toils a - mid the din, But ba - by sleeps at home.
Broth-er seeks the la - zy sheep, But ba - by sleeps at home.
Sis - ter goes to seek the cows, But ba - by sleeps at home.
Ex. 454.

No. 61. To the Rainbow.

Words by THOMAS CAMPBELL.
(Scottish author, 1774–1844.)

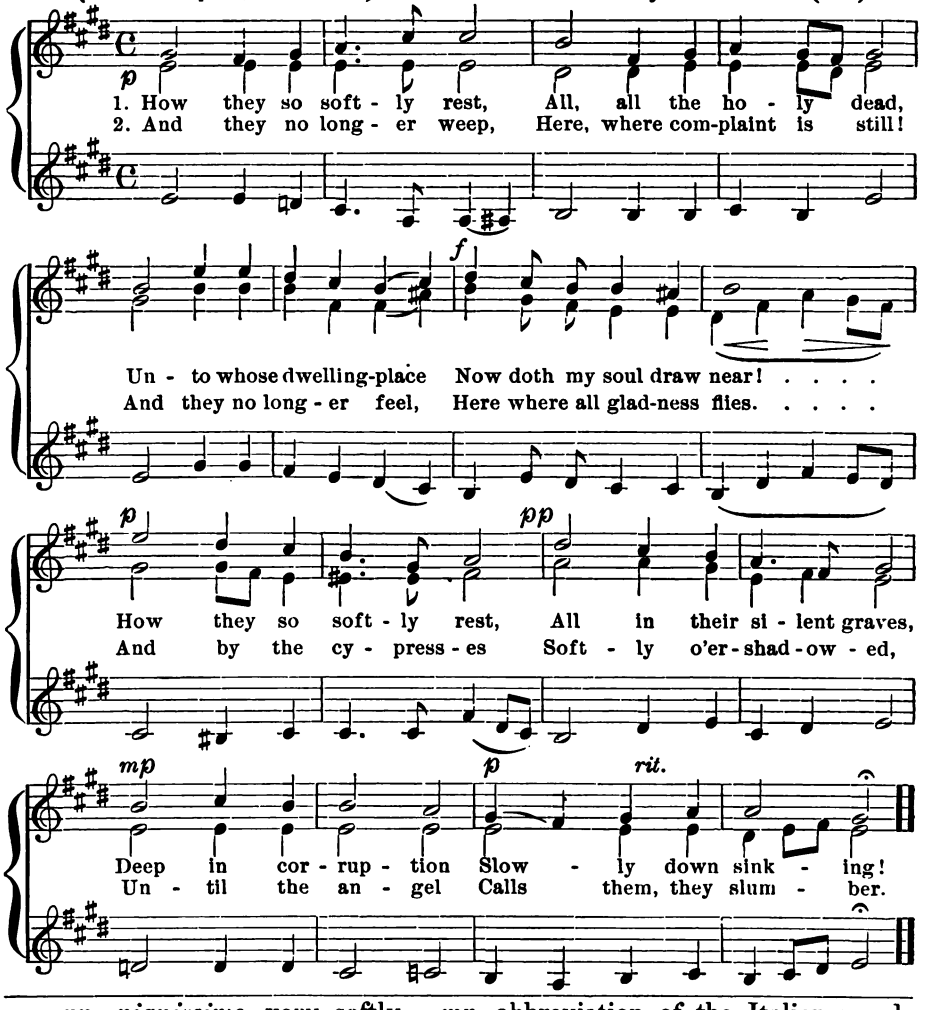


No. 62. The Golden Rule.

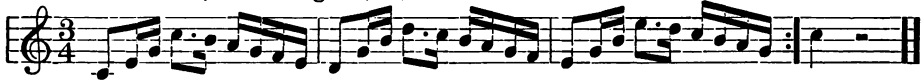
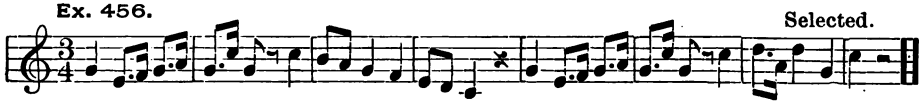
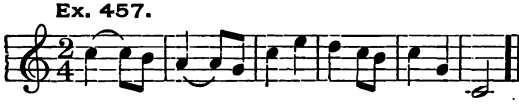


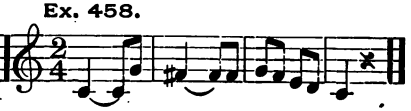
No. 63. How they so Softly Rest.

Words by H. W. LONGFELLOW.
(American poet, 1807–1882.)

Music by W. T. DEANE (arr.).

p
1. How they so soft - ly rest, All, all the ho - ly dead,
2. And they no long - er weep, Here, where com-plaint is still!
f
Un - to whose dwelling-place Now doth my soul draw near! . . . . .
And they no long - er feel, Here where all glad-ness flies. . . . . .
p
How they so soft - ly rest, All in their si - lent graves,
pp
And by the cy - press - es Soft - ly o'er-shad-ow - ed,
mp
Deep in cor - rup - tion
Un - til the an - gel
p
Slow - ly down sink - ing!
Calls them, they slum - ber.
rit.

pp, *pianissimo*, very softly. *mp*, abbreviation of the Italian words *mezzo piano*, meaning in a medium or moderate degree of softness. *Rit.*, abbreviation of the Italian word *ritenuto*, meaning to hold back. It signifies a retarding in the speed.

Ex. 455. Ch. Ser. F. Pages 7, 13, and 14. Selected.

Ex. 456. Selected.

Ex. 457.

Ex. 458.



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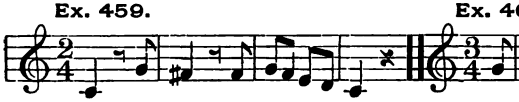
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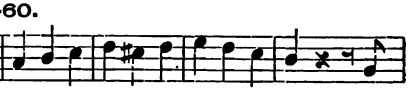
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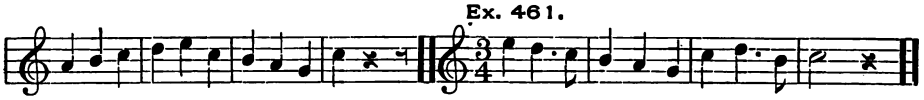
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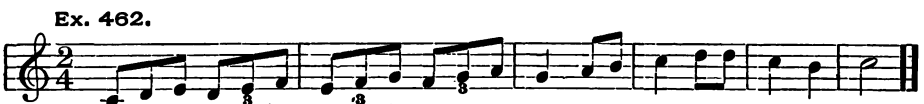
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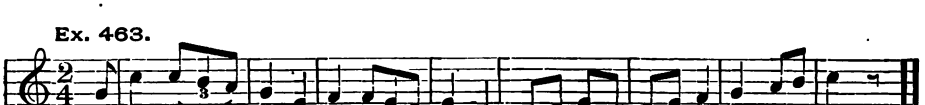
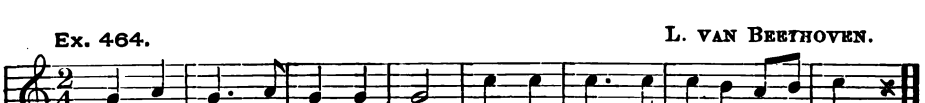
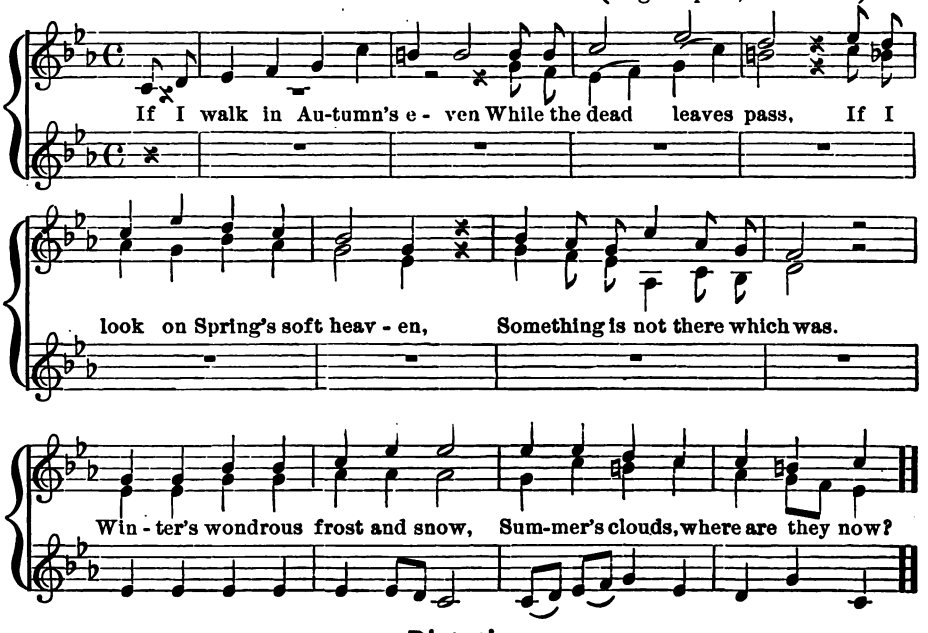
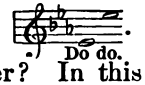
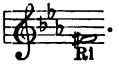
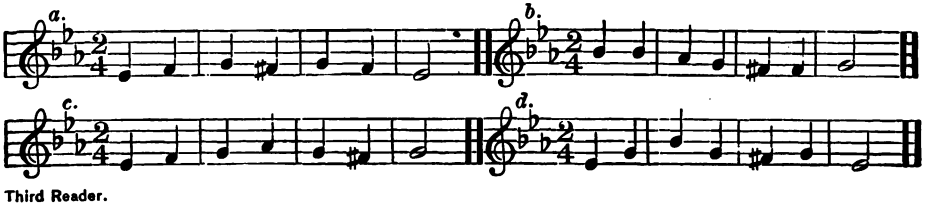

Ex. 464. L. VAN BEETHOVEN.

No. 64. If I Walk in Autumn.

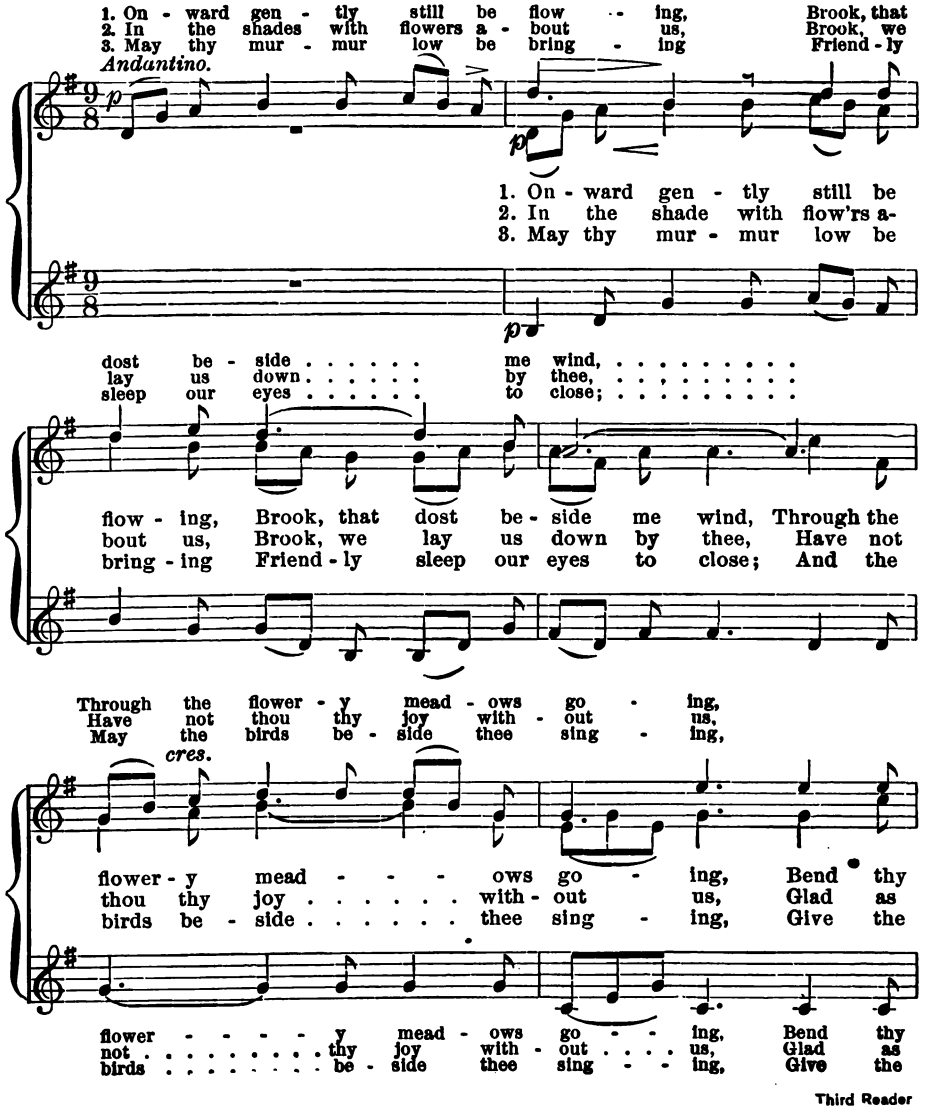
Words by PERCY BYSSHE SHELLEY.
(English poet, 1792–1822.)

If I walk in Au-tumn's e - ven While the dead leaves pass, If I
look on Spring's soft heav - en, Something is not there which was.
Win - ter's wondrous frost and snow, Sum-mer's clouds, where are they now?

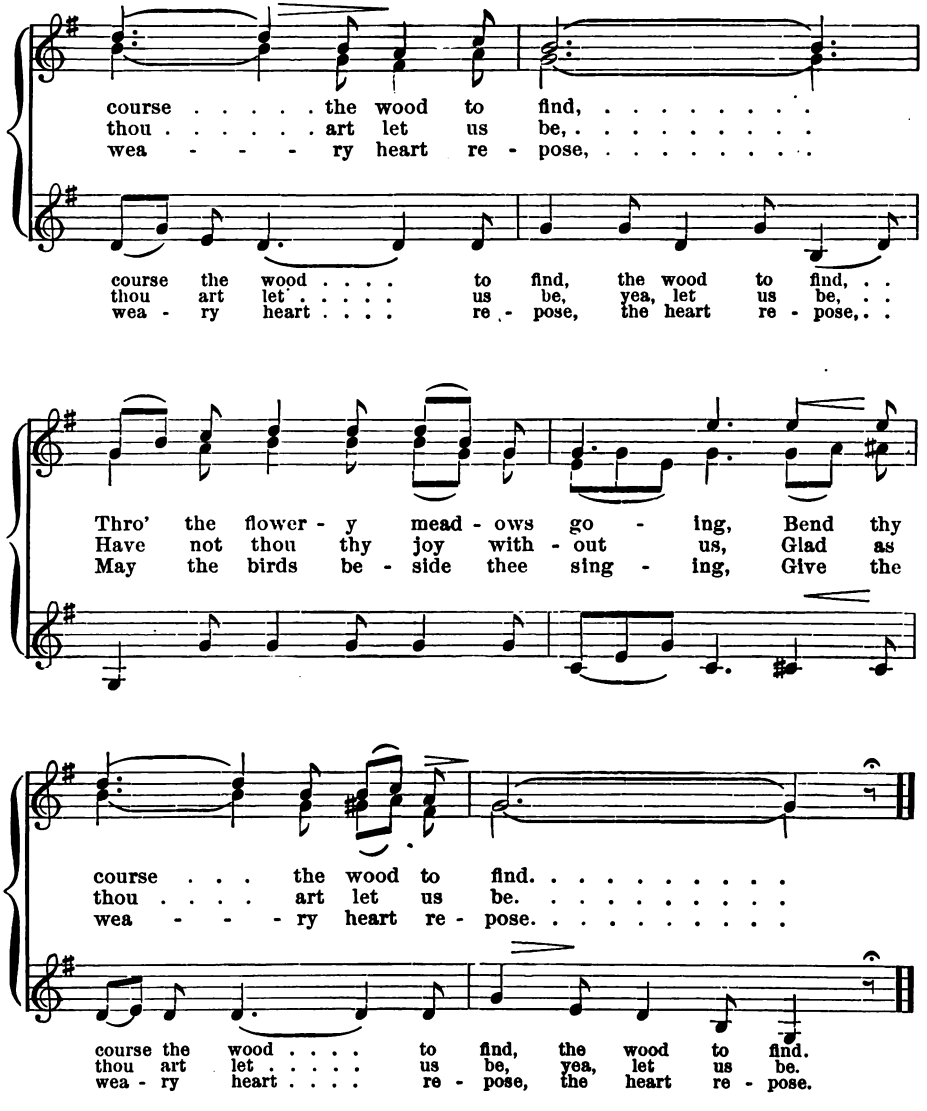
Dictation.

The key is E♭. The signature is . Do is on the first line and fourth space 

. The meter is $\frac{2}{4}$. What must each measure contain in $\frac{2}{4}$ meter? In this lesson ♯2, or ri, is expressed by placing a ♯ on re. Thus:

.

Exercises.

No. 65. By the Brook.

Music by FRANZ ABT.
(German composer, 1819–1885.)

1. On - ward gen - tly still be flow - ing, Brook, that
2. In the shades with flowers a - bout us, Brook, we
3. May thy mur - mur low be bring - ing Friend - ly
Andantino.
p
1. On - ward gen - tly still be
2. In the shade with flow'rs a-
3. May thy mur - mur low be
dost be - side . . . . . me wind, ...
lay us down . . . . . by thee, ...
sleep our eyes . . . . . to close; . . . . . .
flow - ing, Brook, that dost be - side me wind, Through the
bout us, Brook, we lay us down by thee, Have not
bring - ing Friend - ly sleep our eyes to close; And the
Through the flower - y mead - ows go - ing,
Have not thou thy joy with - out us,
May the birds be - side thee sing - ing,
cres.
flower - y mead - - - ows go - ing, Bend thy
thou thy joy . . . . . with - out us, Glad as
birds be - side . . . . . thee sing - ing, Give the
flower - - - - y mead - ows go - - ing, Bend thy
not . . . . . thy joy with - out . . . . us, Glad as
birds . . . . . be - side thee sing - - ing, Give the

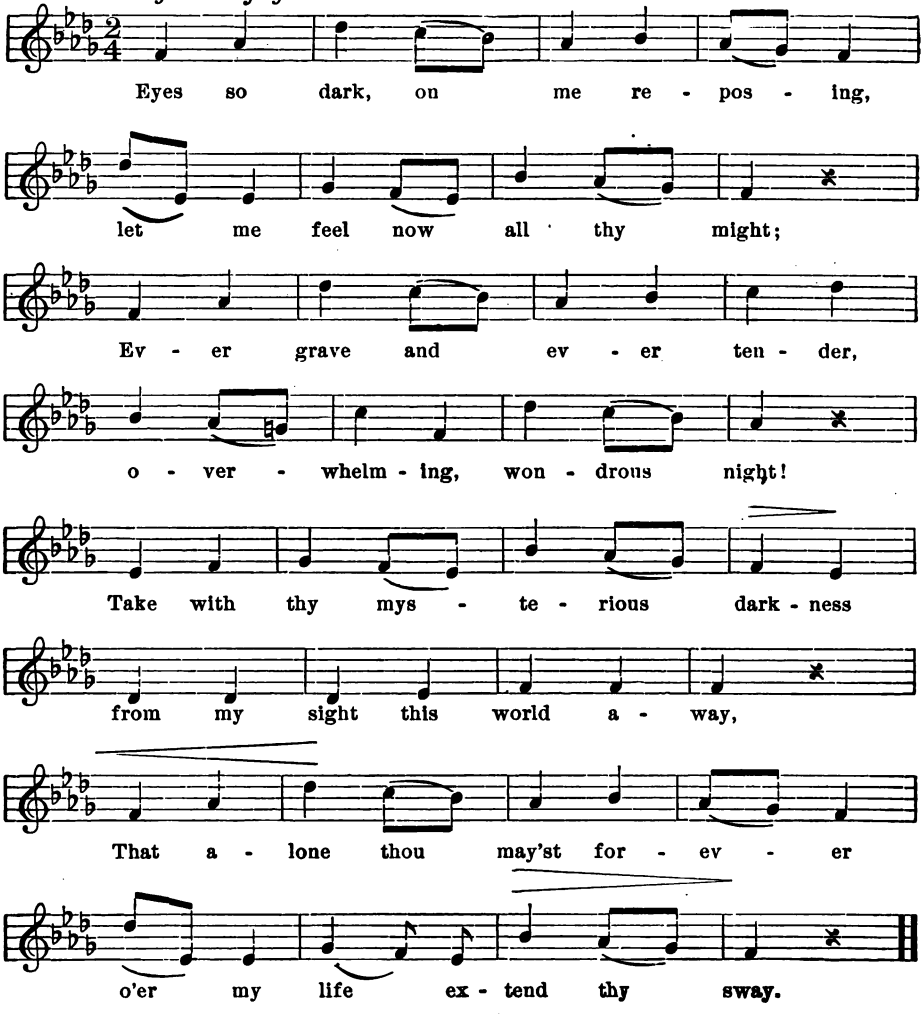

course . . . . . the wood to find, ...
thou . . . . . art let us be, ...
wea - - - - ry heart re - pose, ...
course the wood . . . . to find, the wood to find, . .
thou art let . . . . . us be, yea, let us be, . .
wea - ry heart . . . . re - pose, the heart re - pose, . .
Thro' the flower - y mead - ows go - ing, Bend thy
Have not thou thy joy with - out us, Glad as
May the birds be - side thee sing - ing, Give the
course . . . the wood to find. . . . . .
thou . . . . art let us be. . . . . .
wea - - - - ry heart re - pose. . . . . .
course the wood . . . . to find, the wood to find.
thou art let . . . . . us be, yea, let us be.
wea - ry heart . . . . re - pose, the heart re - pose.

Andantino, somewhat slowly (see p. 11). *Cres. crescendo*, increase the tone power.

No. 66. Request.

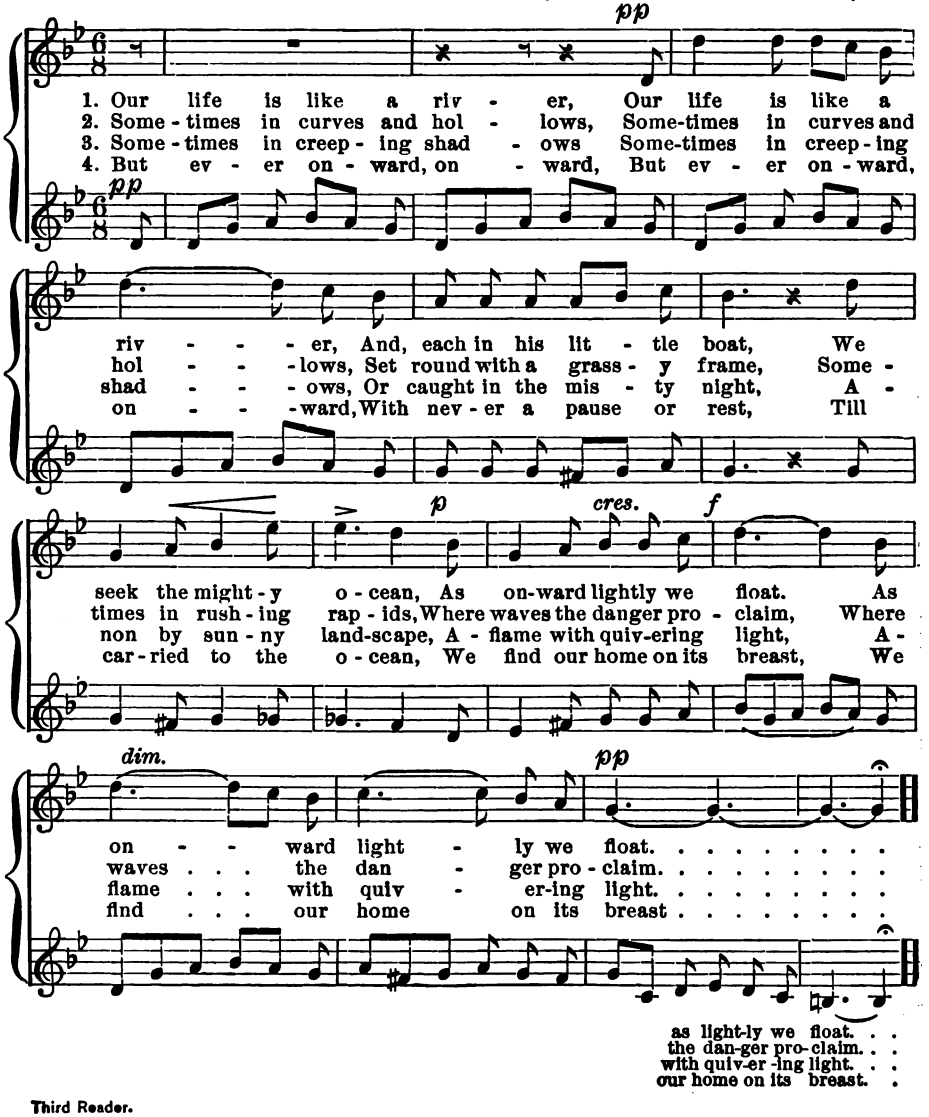
English text after ELIZABETH LINDNER.

Music by ROBERT FRANZ, Op. 9, No. 3.
(German composer, 1815–1892.)

Slowly and softly.

Eyes so dark, on me re - pos - ing,
let me feel now all thy might;
Ev - er grave and ev - er ten - der,
o - ver - whelm - ing, won - drous night!
Take with thy mys - te - rious dark - ness
from my sight this world a - way,
That a - lone thou may'st for - ev - er
o'er my life ex - tend thy sway.

Our Life is like a River.

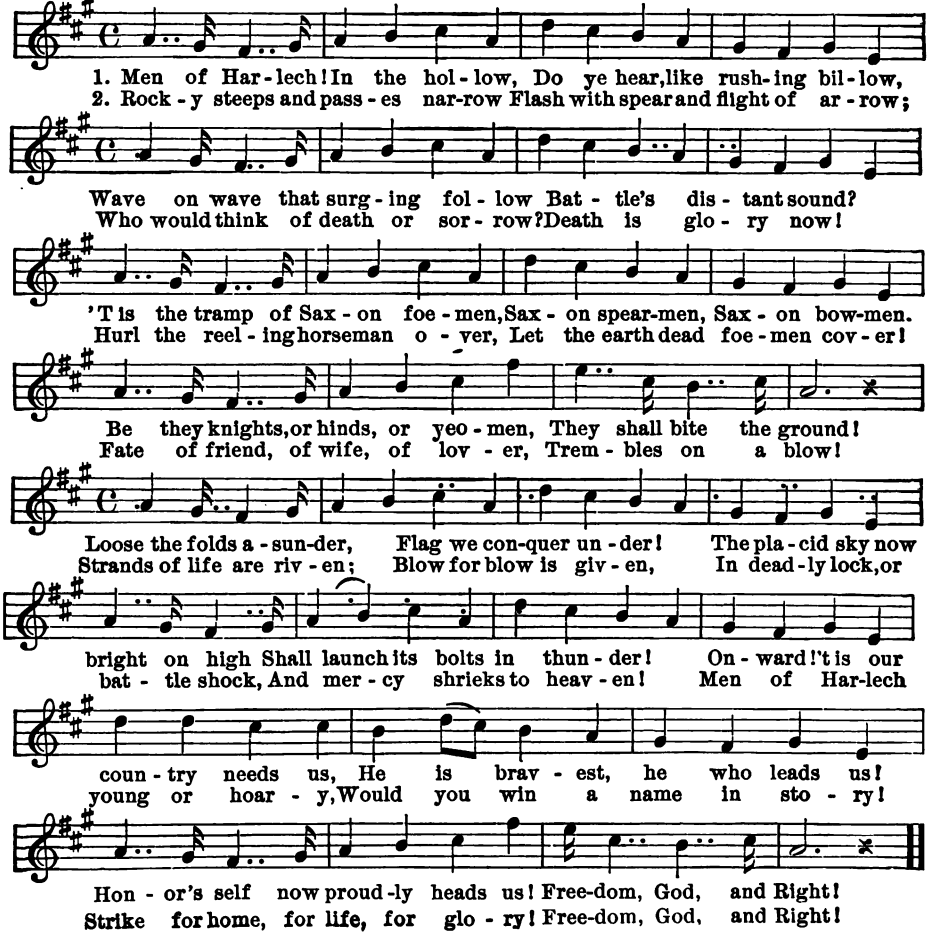
No. 67.

FELIX MENDELSSOHN-BARTHOLDY.
(German composer, 1809–1847.)

pp
1. Our life is like a riv - er, Our life is like a
2. Some - times in curves and hol - lows, Some-times in curves and
3. Some - times in creep - ing shad - ows Some-times in creep - ing
4. But ev - er on - ward, on - ward, But ev - er on - ward,
pp
riv - - - er, And, each in his lit - tle boat, We
hol - - - lows, Set round with a grass - y frame, Some -
shad - - - ows, Or caught in the mis - ty night, A -
on - - - ward, With nev - er a pause or rest, Till
p
cres.
f
seek the might - y o - cean, As on-ward lightly we float. As
times in rush - ing rap - ids, Where waves the danger pro - claim, Where
non by sun - ny land-scape, A - flame with quiv-ering light, A -
car - ried to the o - cean, We find our home on its breast, We
dim.
pp
on - - ward light - ly we float. . . . . .
waves . . . the dan - ger pro - claim. . . . . .
flame . . . with quiv - er-ing light. . . . . .
find . . . our home on its breast . . . . . .
as light-ly we float. . .
the dan-ger pro-claim. . .
with quiv-er -ing light. . .
our home on its breast. .

SECTION IV.

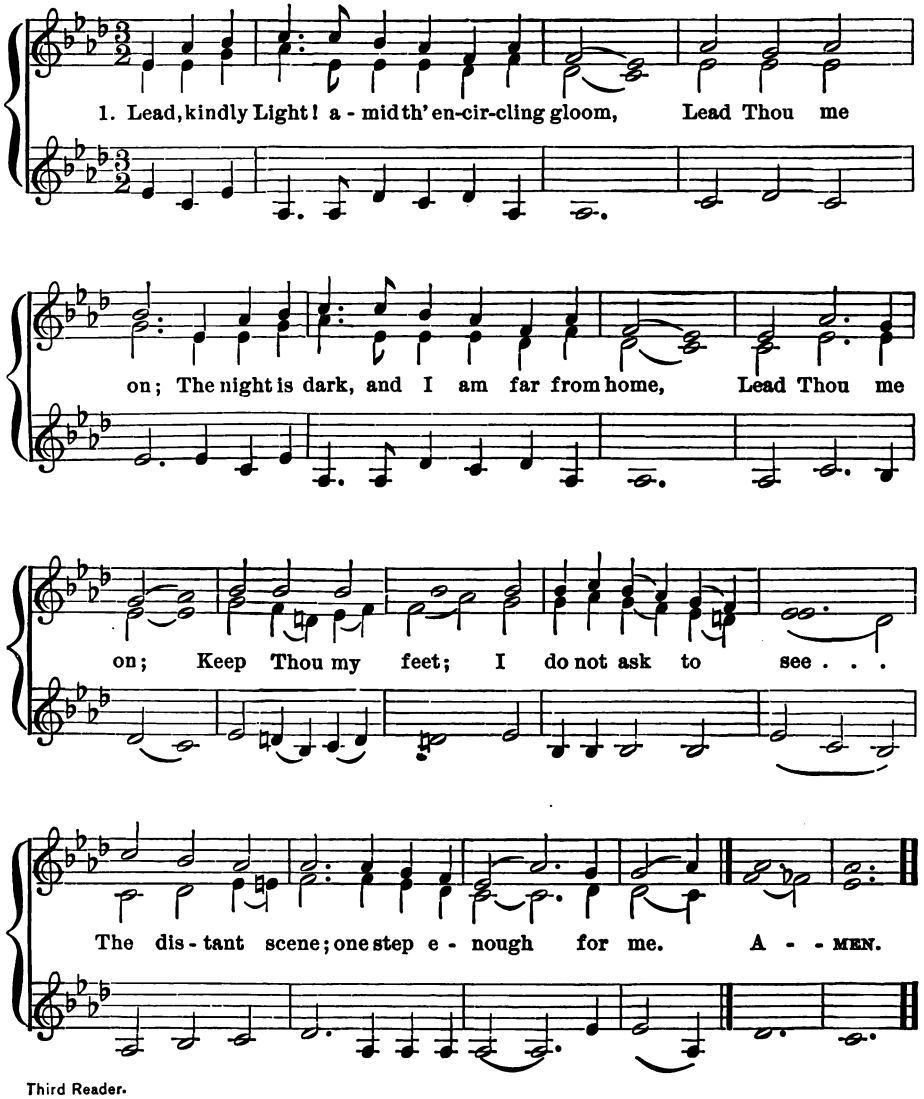
PATRIOTIC AND DEVOTIONAL SONGS.

No. 68. March of the Men of Harlech.

Words by WILLIAM DUTHIE. Welsh National Song.

1. Men of Har-lech! In the hol-low, Do ye hear, like rush-ing bil-low,
2. Rock-y steeps and pass-es nar-row Flash with spear and flight of ar-row;
Wave on wave that surg-ing fol-low Bat-tle's dis-tant sound?
Who would think of death or sor-row? Death is glo-ry now!
'T is the tramp of Sax-on foe-men, Sax-on spear-men, Sax-on bow-men.
Hurl the reel-ing horseman o-ver, Let the earth dead foe-men cov-er!
Be they knights, or hinds, or yeo-men, They shall bite the ground!
Fate of friend, of wife, of lov-er, Trem-bles on a blow!
Loose the folds a-sun-der, Flag we con-quer un-der! The pla-cid sky now
Strands of life are riv-en; Blow for blow is giv-en, In dead-ly lock, or
bright on high Shall launch its bolts in thun-der! On-ward! 't is our
bat-tle shock, And mer-cy shrieks to heav-en! Men of Har-lech
coun-try needs us, He is brav-est, he who leads us!
young or hoar-y, Would you win a name in sto-ry!
Hon-or's self now proud-ly heads us! Free-dom, God, and Right!
Strike for home, for life, for glo-ry! Free-dom, God, and Right!

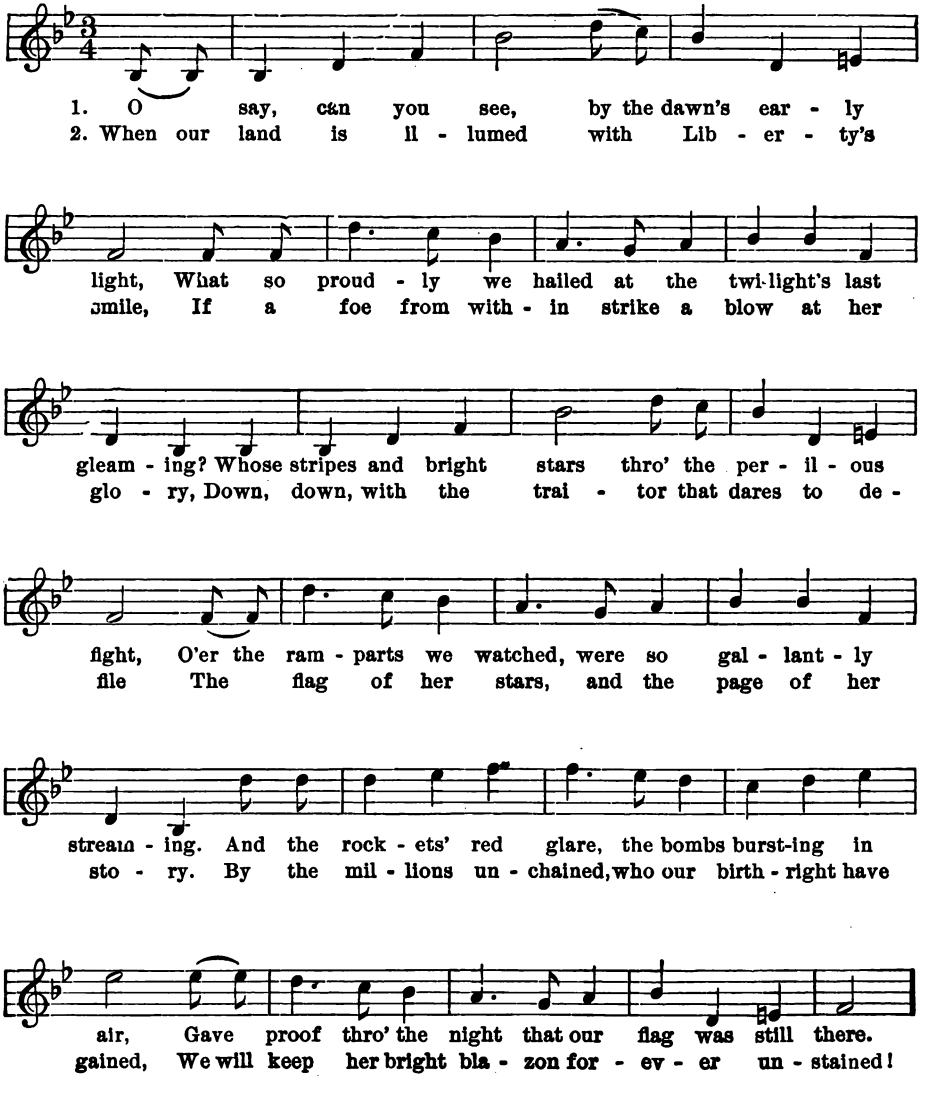
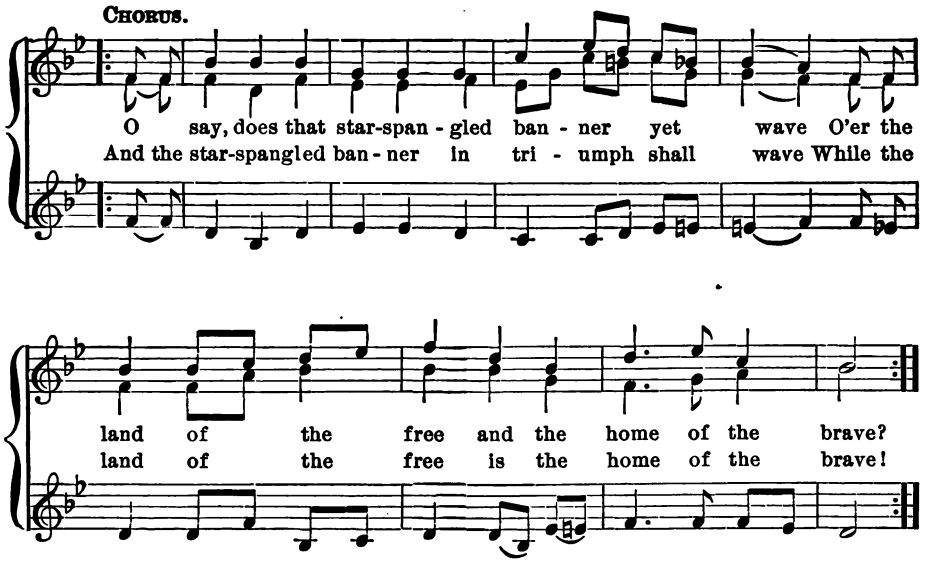
No. 69. Lead, Kindly Light.

Words by JOHN HENRY NEWMAN. (English, 1801–1891.)

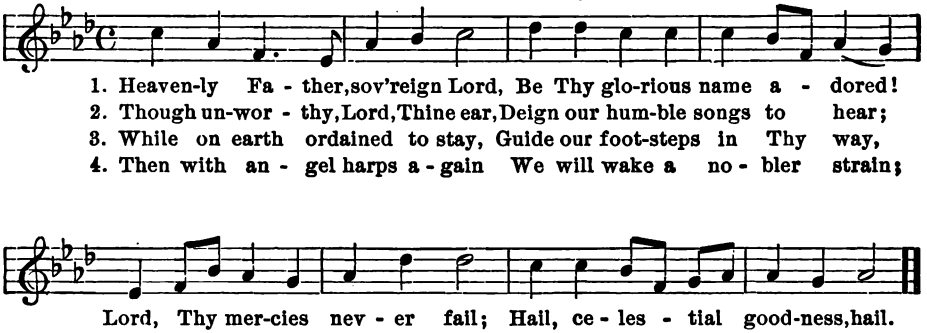
Music by J. B. DYKES. (English, 1823–1876.)

1. Lead, kindly Light! a - mid th' en-cir-cling gloom, Lead Thou me
on; The night is dark, and I am far from home, Lead Thou me
on; Keep Thou my feet; I do not ask to see . . .
The dis - tant scene; one step e - nough for me. A - - MEN.

No. 70. The Star-spangled Banner.

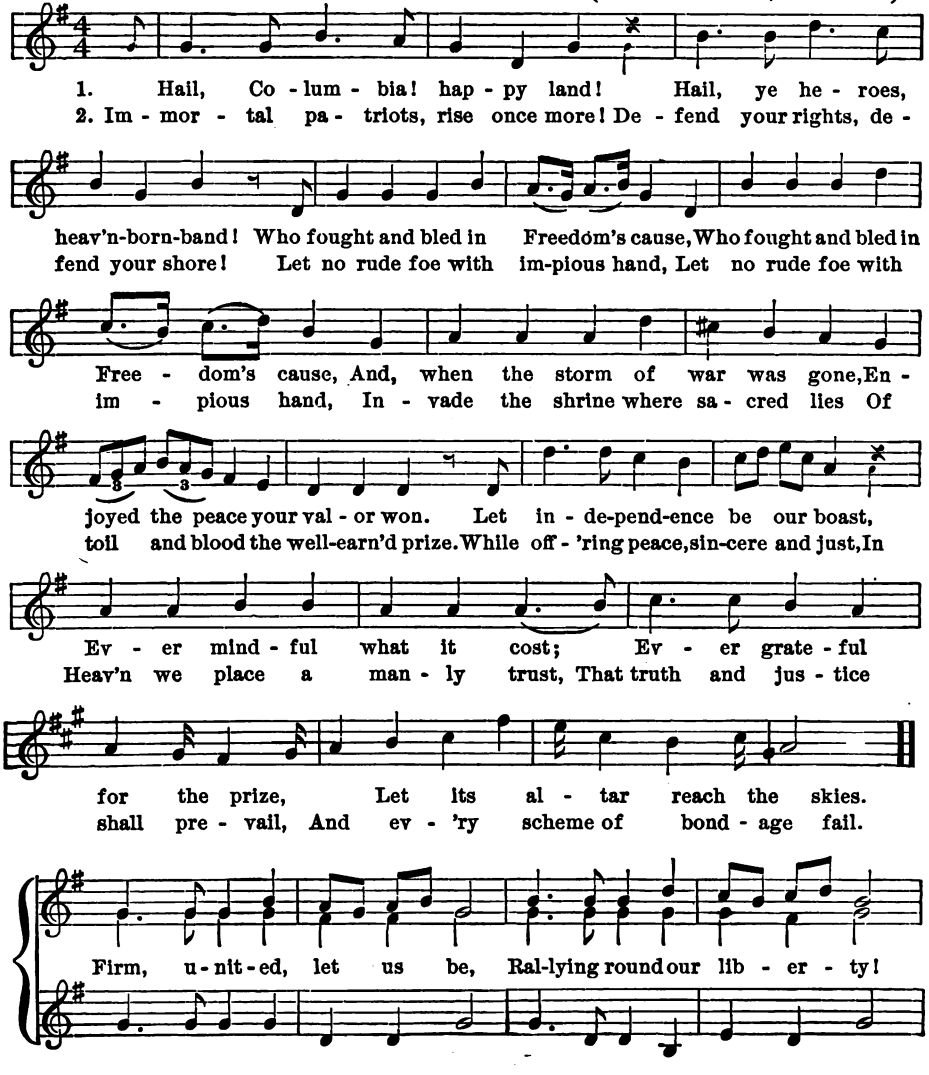
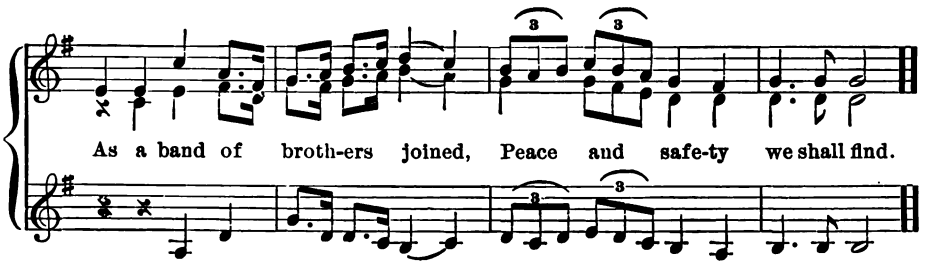
FRANCIS SCOTT KEY.
(American author, 1779–1843.)


1. O say, can you see, by the dawn's ear - ly
2. When our land is il - lumed with Lib - er - ty's
light, What so proud - ly we hailed at the twi-light's last
smile, If a foe from with - in strike a blow at her
gleam - ing? Whose stripes and bright stars thro' the per - il - ous
glo - ry, Down, down, with the trai - tor that dares to de -
fight, O'er the ram - parts we watched, were so gal - lant - ly
file The flag of her stars, and the page of her
stream - ing. And the rock - ets' red glare, the bombs burst-ing in
sto - ry. By the mil - lions un - chained, who our birth - right have
air, Gave proof thro' the night that our flag was still there.
gained, We will keep her bright bla - zon for - ev - er un - stained!

CHORUS.
O say, does that star-span - gled ban - ner yet wave O'er the
And the star-spangled ban - ner in tri - umph shall wave While the
land of the free and the home of the brave?
land of the free is the home of the brave!

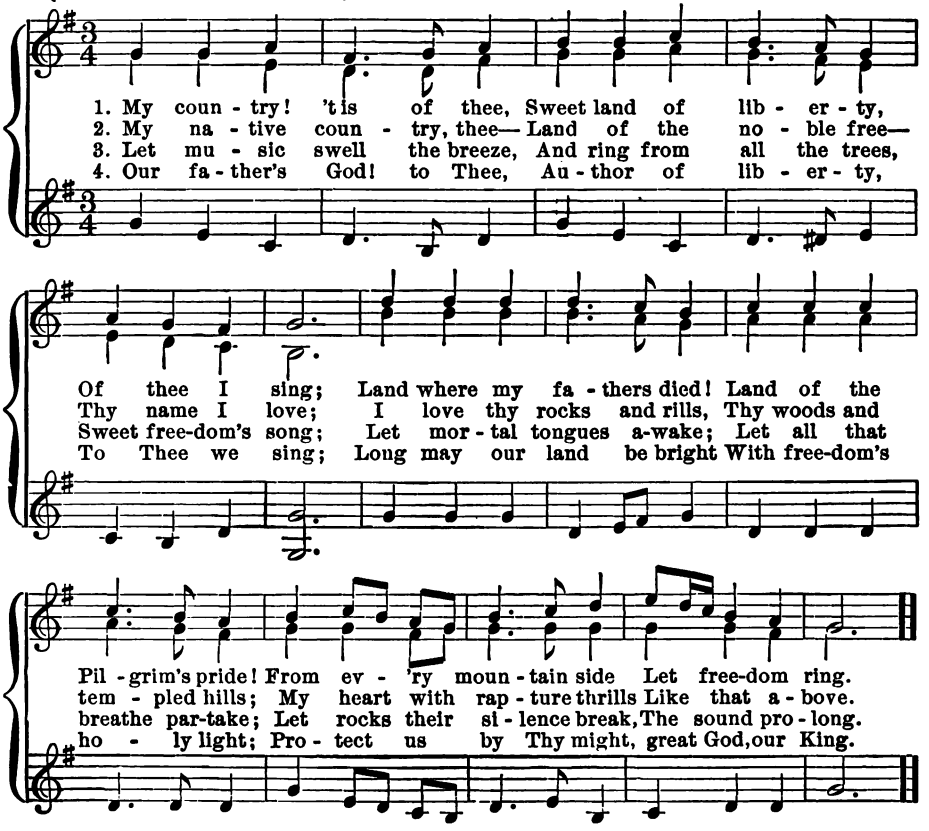
No. 71. Heavenly Father, Sovereign Lord.

Words from "Songs for the Sanctuary," No. 889. FELIX MENDELSSOHN.
(German composer, 1809–1847.)

1. Heaven-ly Fa - ther, sov'reign Lord, Be Thy glo-rious name a - dored!
2. Though un-wor - thy, Lord, Thine ear, Deign our hum-ble songs to hear;
3. While on earth ordained to stay, Guide our foot-steps in Thy way,
4. Then with an - gel harps a - gain We will wake a no - bler strain;
Lord, Thy mer-cies nev - er fail; Hail, ce - les - tial good-ness, hail.
Pur - er praise we hope to bring When a - round Thy throne we sing.
Till we come to dwell with Thee, Till we all Thy glo - ry see.
There, in joy - ful songs of praise, Our tri - umph - ant voi - ces raise.

No. 72. Hail, Columbia!

Words by JOSEPH HOPKINSON.
(American author, 1770–1842.)

1. Hail, Co - lum - bia! hap - py land! Hail, ye he - roes,
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -
heav'n-born-band! Who fought and bled in Freedom's cause, Who fought and bled in
fend your shore! Let no rude foe with im-pious hand, Let no rude foe with
Free - dom's cause, And, when the storm of war was gone, En -
im - pious hand, In - vade the shrine where sa - cred lies Of
joyed the peace your val - or won. Let in - de-pend-ence be our boast,
toil and blood the well-earn'd prize. While off - 'ring peace, sin-cere and just, In
Ev - er mind - ful what it cost; Ev - er grate - ful
Heav'n we place a man - ly trust, That truth and jus - tice
for the prize, Let its al - tar reach the skies.
shall pre - vail, And ev - 'ry scheme of bond - age fail.
Firm, u - nit - ed, let us be, Ral-lying round our lib - er - ty!

No. 73. America.

Words by S. F. Smith.
(American author, 1808–1895.)

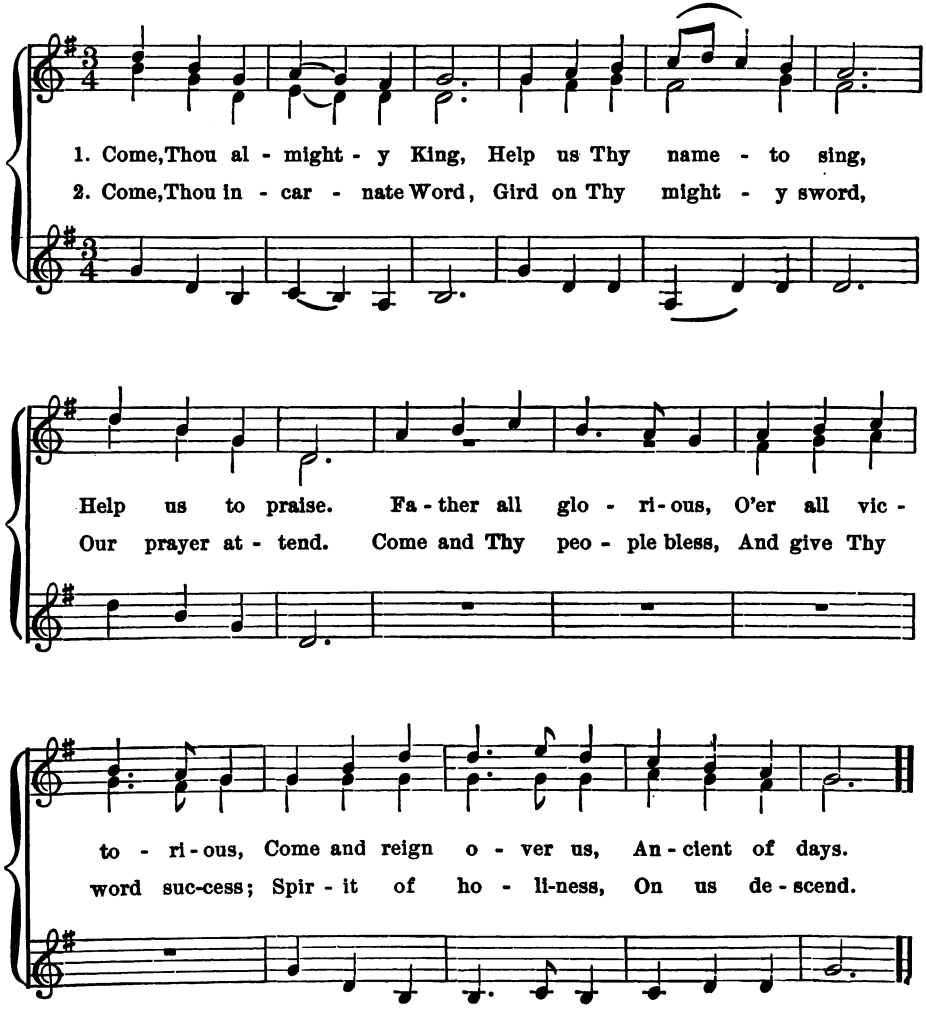
Henry Carey (?).

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee— Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - ther's God! to Thee, Au - thor of lib - er - ty,
Of thee I sing; Land where my fa - thers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free-dom's song; Let mor - tal tongues a-wake; Let all that
To Thee we sing; Long may our land be bright With free-dom's
Pil - grim's pride! From ev - 'ry moun - tain side Let free-dom ring.
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par-take; Let rocks their si - lence break, The sound pro - long.
ho - ly light; Pro - tect us by Thy might, great God, our King.

No. 74. Come, Thou Almighty King.

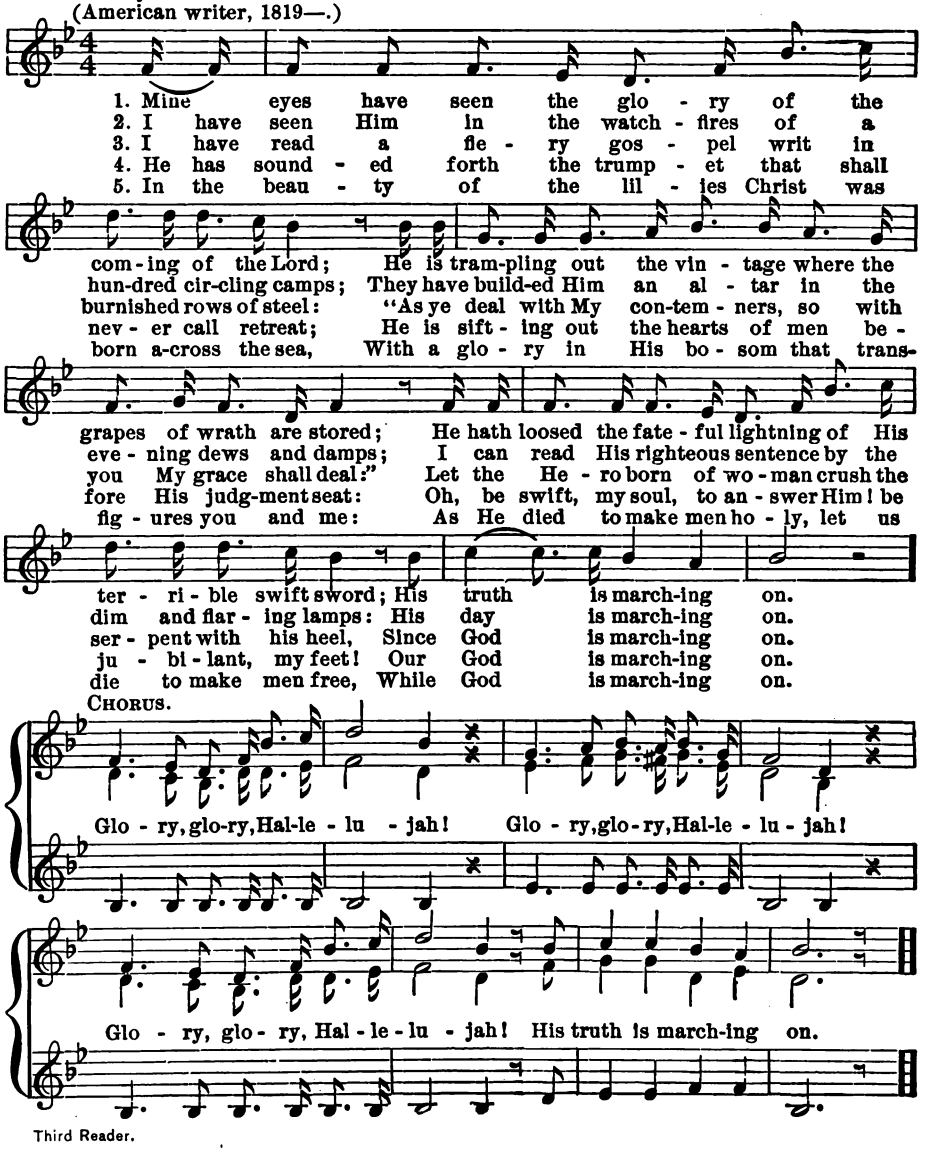
(ITALIAN HYMN.)

The poem by CHARLES WESLEY.
(English writer, 1708–1788.)

Music by FELICE GIARDINI.
(Italian composer, 1716–1796.)


1. Come, Thou al - might - y King, Help us Thy name - to sing,
2. Come, Thou in - car - nate Word, Gird on Thy might - y sword,
Help us to praise. Fa - ther all glo - ri - ous, O'er all vic -
Our prayer at - tend. Come and Thy peo - ple bless, And give Thy
to - ri - ous, Come and reign o - ver us, An - cient of days.
word suc-cess; Spir - it of ho - li-ness, On us de - scend.

No. 75. Battle Hymn of the Republic.

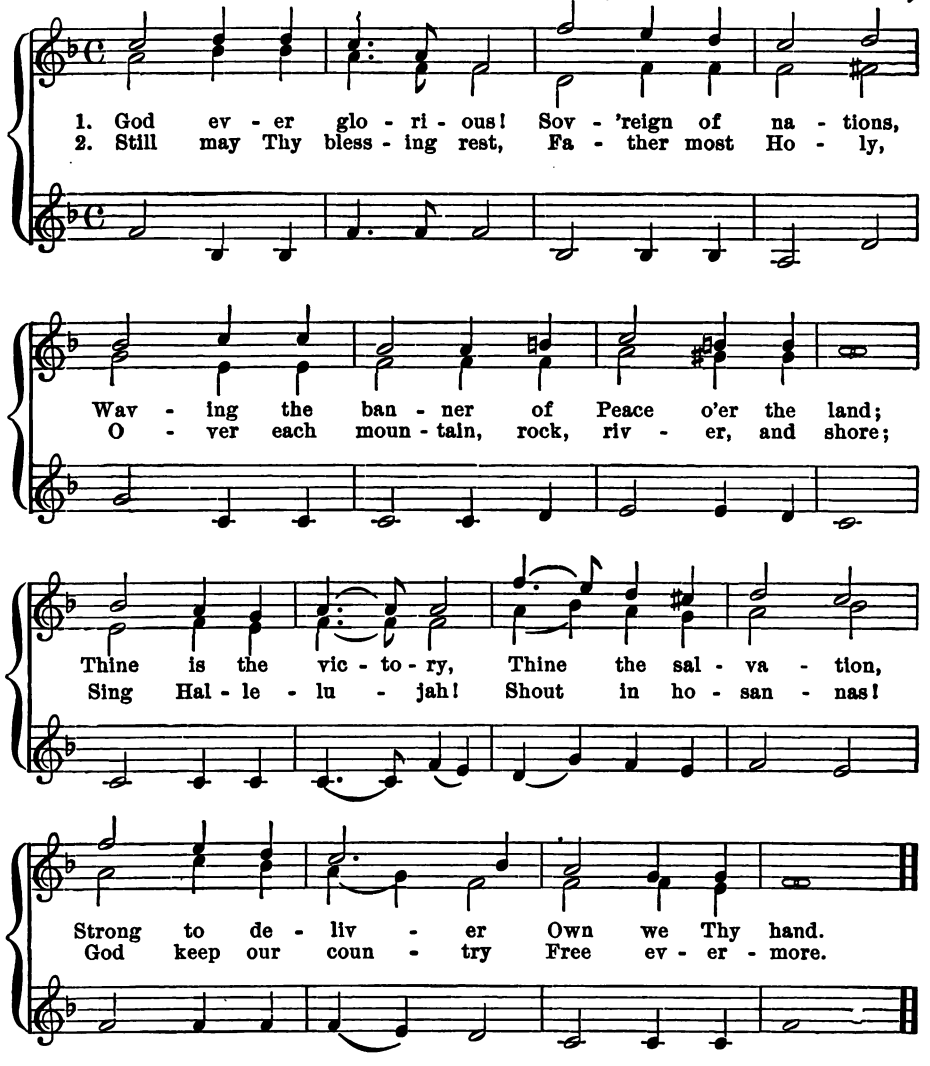
Words by JULIA WARD HOWE.
(American writer, 1819—.)

1. Mine eyes have seen the glo - ry of the
2. I have seen Him in the watch - fires of a
3. I have read a fie - ry gos - pel writ in
4. He has sound - ed forth the trump - et that shall
5. In the beau - ty of the lil - ies Christ was
com - ing of the Lord; He is tram-pling out the vin - tage where the
hun-dred cir-cling camps; They have build-ed Him an al - tar in the
burnished rows of steel: "As ye deal with My con-tem - ners, so with
nev - er call retreat; He is sift - ing out the hearts of men be -
born a-cross the sea, With a glo - ry in His bo - som that trans-
grapes of wrath are stored; He hath loosed the fate - ful lightning of His
eve - ning dews and damps; I can read His righteous sentence by the
you My grace shall deal:" Let the He - ro born of wo - man crush the
fore His judg-ment seat: Oh, be swift, my soul, to an - swer Him! be
fig - ures you and me: As He died to make men ho - ly, let us
ter - ri - ble swift sword; His truth is march-ing on.
dim and flar - ing lamps: His day is march-ing on.
ser - pent with his heel, Since God is march-ing on.
ju - bi - lant, my feet! Our God is march-ing on.
die to make men free, While God is march-ing on.
CHORUS.
Glo - ry, glo-ry, Hal-le - lu - jah! Glo - ry, glo-ry, Hal-le - lu - jah!
Glo - ry, glo - ry, Hal - le - lu - jah! His truth is march-ing on.

No. 76. God ever Glorious.

Words by S. F. Smith. (American author, 1808–1895.)

(Russian Hymn.)

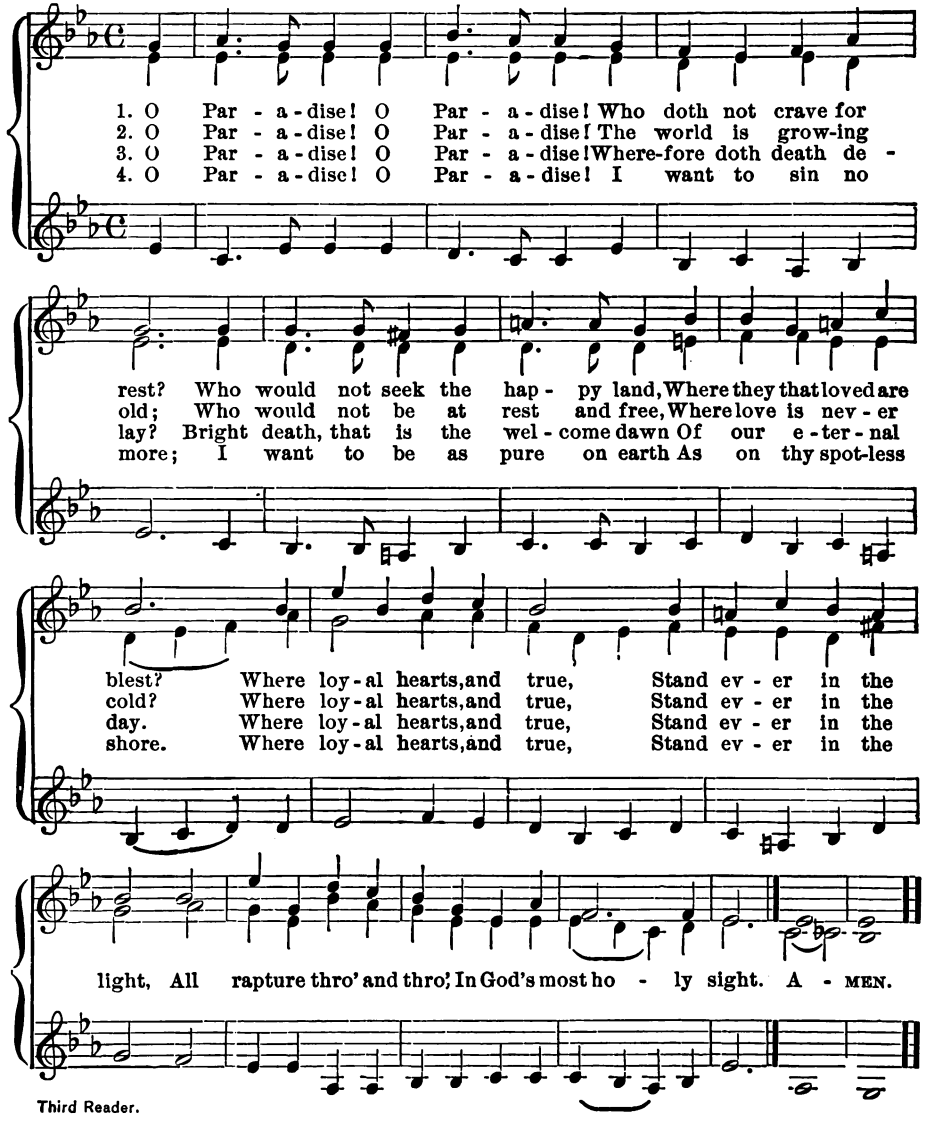
Music by Alexis T. Lwoff. (Russian composer, 1799–1870.)


1. God ev - er glo - ri - ous! Sov - 'reign of na - tions,
2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,
Wav - ing the ban - ner of Peace o'er the land;
O - ver each moun - tain, rock, riv - er, and shore;
Thine is the vic - to - ry, Thine the sal - va - tion,
Sing Hal - le - lu - jah! Shout in ho - san - nas!
Strong to de - liv - er Own we Thy hand.
God keep our coun - try Free ev - er - more.

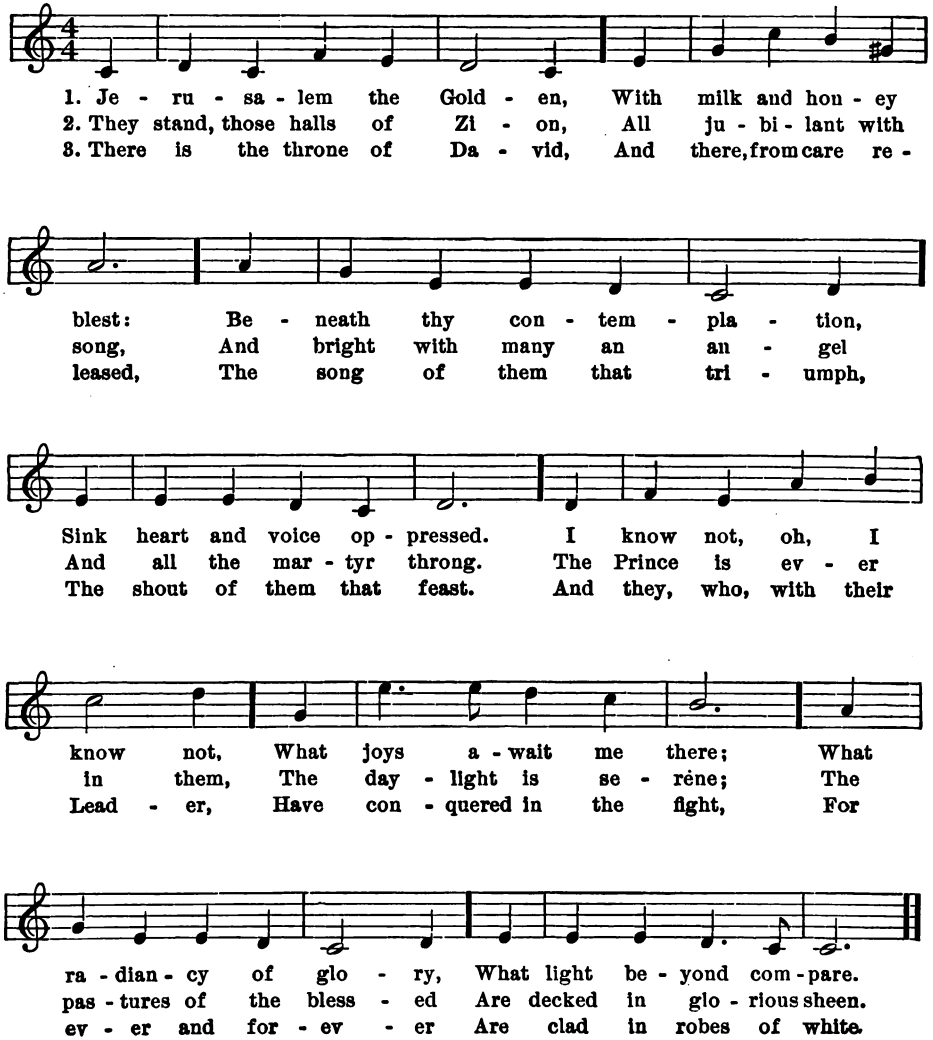
No. 77. O Paradise!

Words by F. W. FABER.
(English writer, 1815–1863.)

Music by J. BARNBY.
(English composer, 1838–1896.)

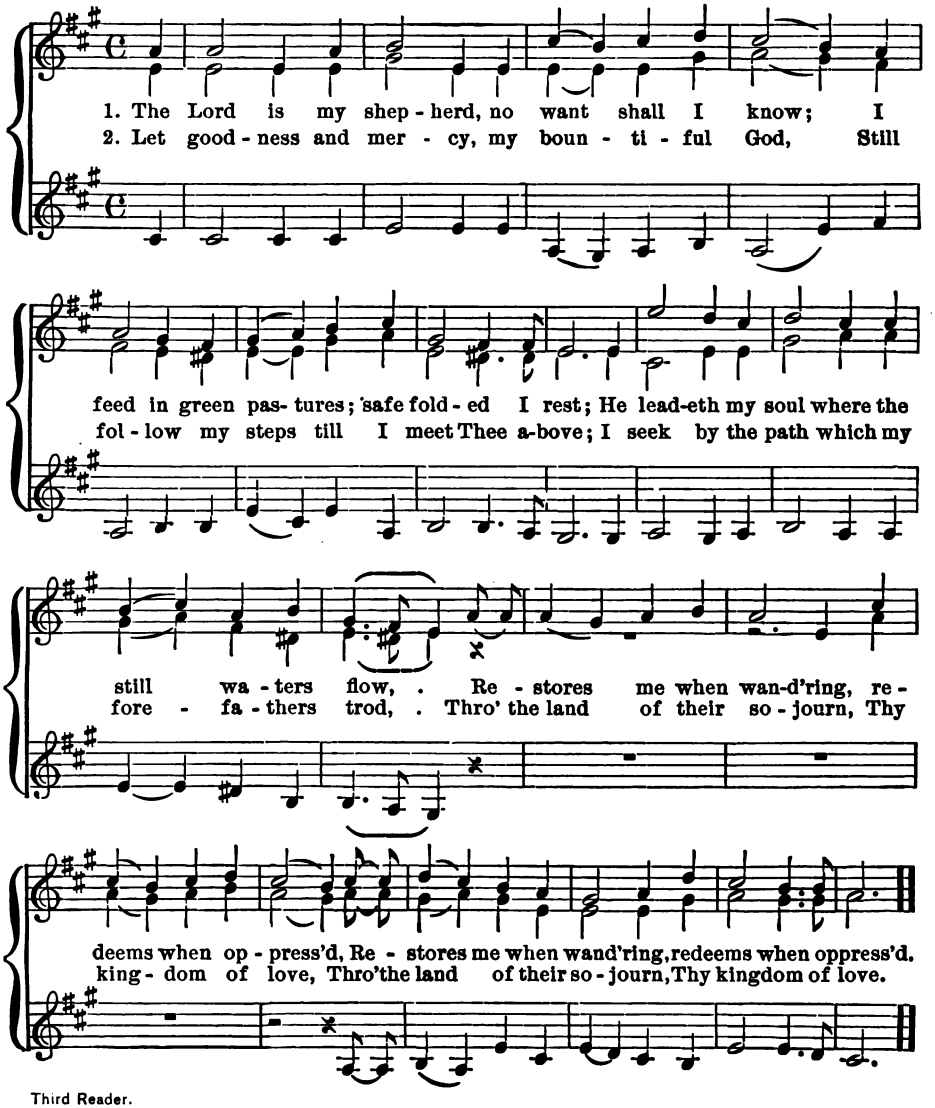

1. O Par - a - dise! O Par - a - dise! Who doth not crave for
2. O Par - a - dise! O Par - a - dise! The world is grow-ing
3. O Par - a - dise! O Par - a - dise! Where-fore doth death de -
4. O Par - a - dise! O Par - a - dise! I want to sin no
rest? Who would not seek the hap - py land, Where they that loved are
old; Who would not be at rest and free, Where love is nev - er
lay? Bright death, that is the wel - come dawn Of our e - ter - nal
more; I want to be as pure on earth As on thy spot-less
blest? Where loy - al hearts, and true, Stand ev - er in the
cold? Where loy - al hearts, and true, Stand ev - er in the
day. Where loy - al hearts, and true, Stand ev - er in the
shore. Where loy - al hearts, and true, Stand ev - er in the
light, All rapture thro' and thro', In God's most ho - ly sight. A - MEN.

No. 78. Jerusalem the Golden.

Words by BERNARD OF CLUNY. ALEXANDER EWING.

1. Je - ru - sa - lem the Gold - en, With milk and hon - ey
blest: Be - neath thy con - tem - pla - tion,
Sink heart and voice op - pressed. I know not, oh, I
know not, What joys a - wait me there; What
ra - dian - cy of glo - ry, What light be - yond com - pare.
2. They stand, those halls of Zi - on, All ju - bi - lant with
song, And bright with many an an - gel
And all the mar - tyr throng. The Prince is ev - er
in them, The day - light is se - rene; The
pas - tures of the bless - ed Are decked in glo - rious sheen.
3. There is the throne of Da - vid, And there, from care re -
leased, The song of them that tri - umph,
The shout of them that feast. And they, who, with their
Lead - er, Have con - quered in the fight, For
ev - er and for - ev - er Are clad in robes of white.

No. 79. Portuguese Hymn.

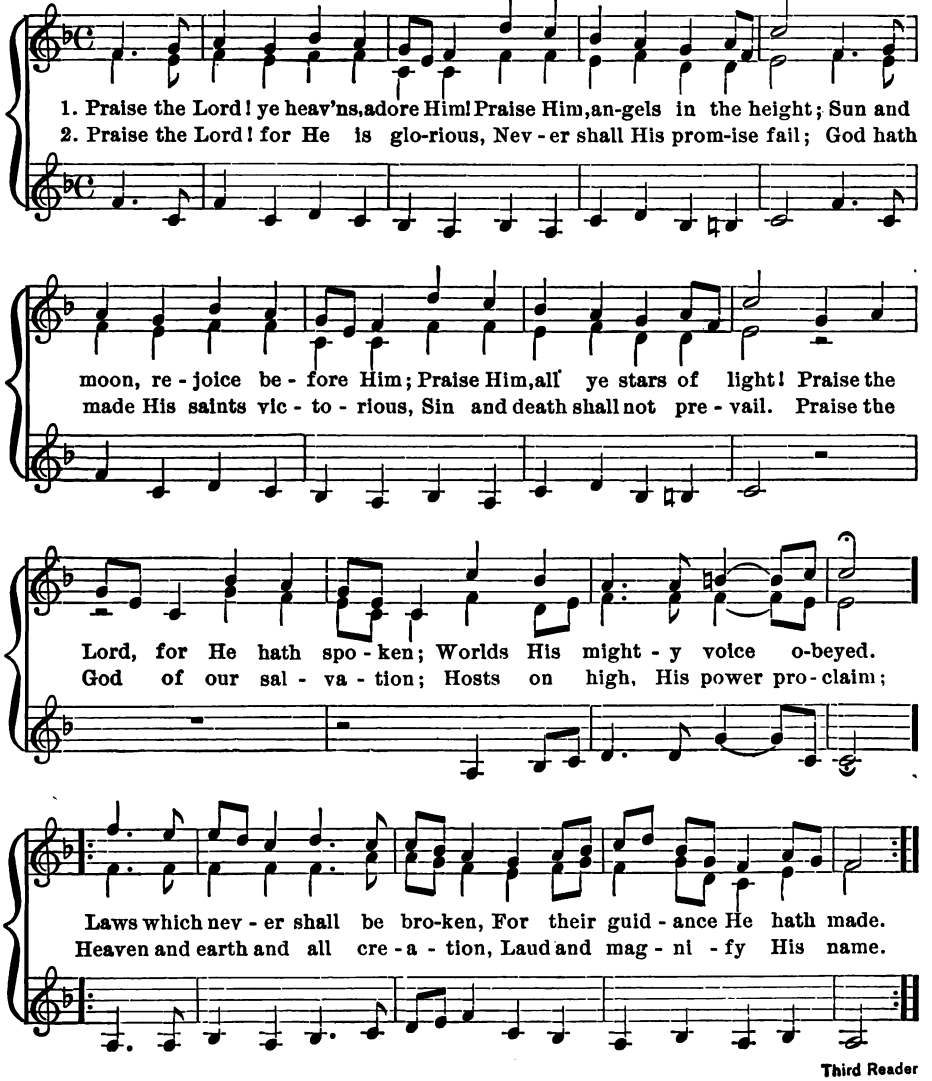
Words by JAMES MONTGOMERY. (Scotch poet, 1771–1854.)

Music by J. READING. (English composer, 1645–1692.)

1. The Lord is my shep - herd, no want shall I know; I
2. Let good - ness and mer - cy, my boun - ti - ful God, Still
feed in green pas- tures; safe fold - ed I rest; He lead-eth my soul where the
fol - low my steps till I meet Thee a-bove; I seek by the path which my
still wa - ters flow, . Re - stores me when wan-d'ring, re -
fore - fa - thers trod, . Thro' the land of their so - journ, Thy
deems when op - press'd, Re - stores me when wand'ring, redeems when oppress'd.
king - dom of love, Thro'the land of their so - journ, Thy kingdom of love.

No. 80. Praise the Lord.

(AUSTRIAN HYMN.)

Words by Bishop RICHARD MANT. (British writer, 1776–1848.)

Music by JOSEPH HAYDN. (German composer, 1732–1809.)

1. Praise the Lord! ye heav'ns, adore Him! Praise Him, an-gels in the height; Sun and
2. Praise the Lord! for He is glo-rious, Nev-er shall His prom-ise fail; God hath
moon, re-joice be-fore Him; Praise Him, all ye stars of light! Praise the
made His saints vic-to-rious, Sin and death shall not pre-vail. Praise the
Lord, for He hath spo-ken; Worlds His might-y voice o-beyed.
God of our sal-va-tion; Hosts on high, His power pro-claim;
Laws which nev-er shall be bro-ken, For their guid-ance He hath made.
Heaven and earth and all cre-a-tion, Laud and mag-ni-fy His name.

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